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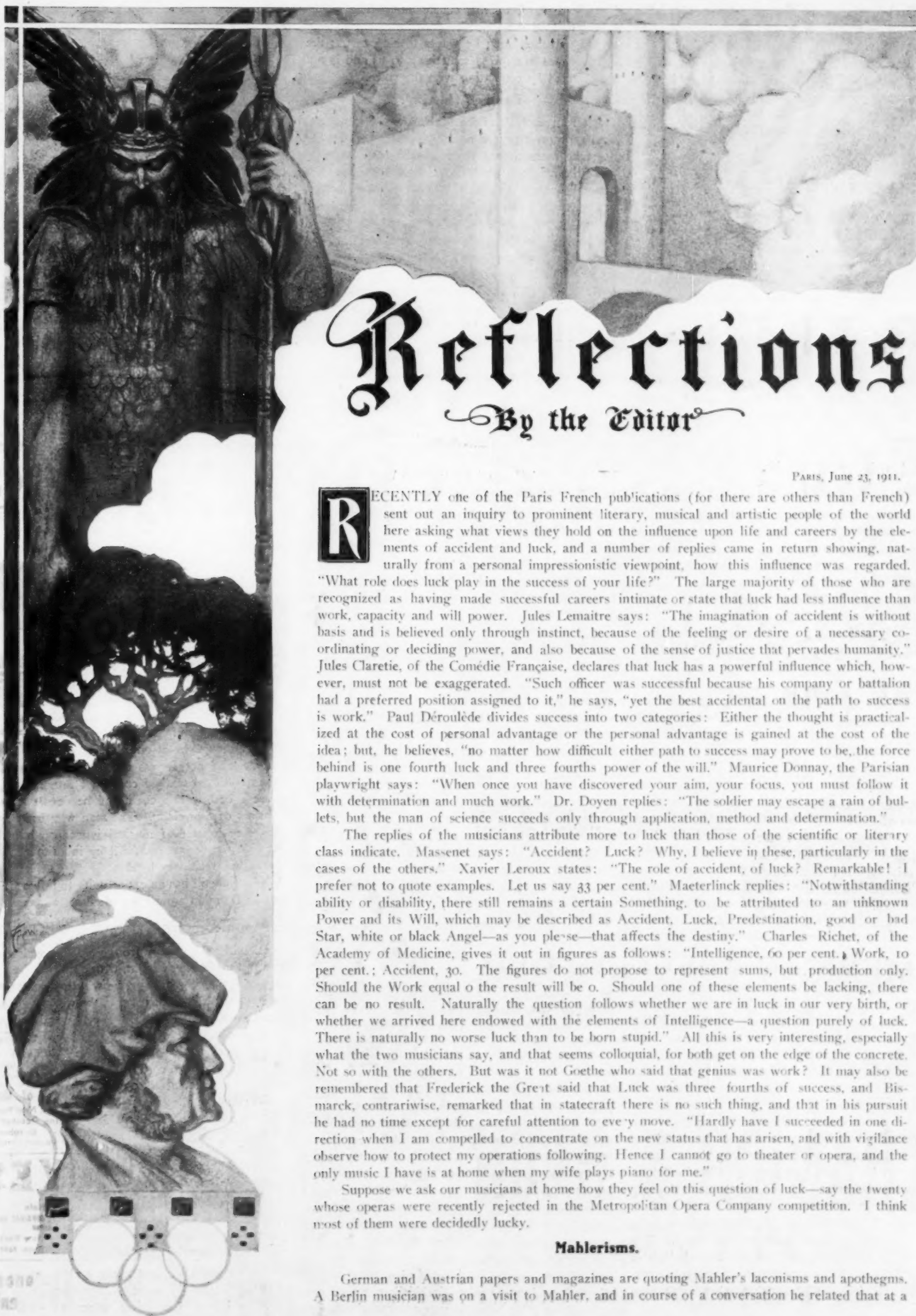
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# Reflections

By the Editor

PARIS, June 23, 1911.

**R**ECENTLY one of the Paris French publications (for there are others than French) sent out an inquiry to prominent literary, musical and artistic people of the world here asking what views they hold on the influence upon life and careers by the elements of accident and luck, and a number of replies came in return showing, naturally from a personal impressionistic viewpoint, how this influence was regarded. "What role does luck play in the success of your life?" The large majority of those who are recognized as having made successful careers intimate or state that luck had less influence than work, capacity and will power. Jules Lemaitre says: "The imagination of accident is without basis and is believed only through instinct, because of the feeling or desire of a necessary co-ordinating or deciding power, and also because of the sense of justice that pervades humanity." Jules Claretie, of the Comédie Française, declares that luck has a powerful influence which, however, must not be exaggerated. "Such officer was successful because his company or battalion had a preferred position assigned to it," he says, "yet the best accidental on the path to success is work." Paul Déroulède divides success into two categories: Either the thought is practicalized at the cost of personal advantage or the personal advantage is gained at the cost of the idea; but, he believes, "no matter how difficult either path to success may prove to be, the force behind is one fourth luck and three fourths power of the will." Maurice Donnay, the Parisian playwright says: "When once you have discovered your aim, your focus, you must follow it with determination and much work." Dr. Doyen replies: "The soldier may escape a rain of bullets, but the man of science succeeds only through application, method and determination."

The replies of the musicians attribute more to luck than those of the scientific or literary class indicate. Massenet says: "Accident? Luck? Why, I believe in these, particularly in the cases of the others." Xavier Leroux states: "The role of accident, of luck? Remarkable! I prefer not to quote examples. Let us say 33 per cent." Maeterlinck replies: "Notwithstanding ability or disability, there still remains a certain Something, to be attributed to an unknown Power and its Will, which may be described as Accident, Luck, Predestination, good or bad Star, white or black Angel—as you please—that affects the destiny." Charles Richet, of the Academy of Medicine, gives it out in figures as follows: "Intelligence, 60 per cent. Work, 10 per cent.; Accident, 30. The figures do not propose to represent sums, but production only. Should the Work equal 0 the result will be 0. Should one of these elements be lacking, there can be no result. Naturally the question follows whether we are in luck in our very birth, or whether we arrived here endowed with the elements of Intelligence—a question purely of luck. There is naturally no worse luck than to be born stupid." All this is very interesting, especially what the two musicians say, and that seems colloquial, for both get on the edge of the concrete. Not so with the others. But was it not Goethe who said that genius was work? It may also be remembered that Frederick the Great said that Luck was three fourths of success, and Bismarck, contrariwise, remarked that in statecraft there is no such thing, and that in his pursuit he had no time except for careful attention to every move. "Hardly have I succeeded in one direction when I am compelled to concentrate on the new status that has arisen, and with vigilance observe how to protect my operations following. Hence I cannot go to theater or opera, and the only music I have is at home when my wife plays piano for me."

Suppose we ask our musicians at home how they feel on this question of luck—say the twenty whose operas were recently rejected in the Metropolitan Opera Company competition. I think most of them were decidedly lucky.

## Mahlerisms.

German and Austrian papers and magazines are quoting Mahler's laconisms and apothegms. A Berlin musician was on a visit to Mahler, and in course of a conversation he related that at a

recent concert which he had attended Mendelssohn was condemned, but that he paid no attention to the assault. "Let them cuss Mendelssohn; it's none of my business." Whereupon Mahler jumped from his seat and cried: "Naturally not. That's the crime of Europe, that everyone says 'it's not my affair.'" The musician seemed indifferent, and Mahler, quieting down, said: "Only those who pity us belong to us." When told that Hermann Bahr, who knew him superficially only, intended to introduce him in a new novel he exclaimed: "For God's sake, this will again be looked upon as a conspiracy." Goethe was his favorite—second part of "Faust."

Someone remarked to Mahler: "Delius is an artist who does not attribute much to other composers; for instance, he considered Bach obsolete or effete" (verstaubt). "He is right," said Mahler, "he is dust covered, but that does not alter his greatness. Every period has its expression and a later period cannot enjoy the earlier naively; it must call knowledge to its aid, and in doing so it imagines that it is enjoying Bach naively. Bach lacks the power of contrast as Haydn introduced it. Haydn invented two themes, also did Beethoven—no, Beethoven two worlds. Music is still young. In Bach polyphony advanced to the heights and then the string parted; the folk song entered and took possession. Haydn and Beethoven opened the gates, but they were, considered *cum grano salis*, not such judges as Bach was. The ideal for the future would be Bachian polyphonists who would know this as well as they 'sing' folk song."

This would be the combination of the emotion and the will. I assume that many composers would claim such a heritage, but the difficulty that faces us is the absence of profundity in the Bach knowledge; and those who happen to have attained a culture in that direction indicate, in their music (the place to search for it) a lack of emotional power. The most glaring defect is the rhythmic hiatus, the absence of the trebly refined power that sits enthroned in the symphonies, chamber music works and developed piano compositions of Beethoven—"Appassionata" sonata, the larger formed quartets, the G major concerto—also the E flat, but in the G major the combined rhythmic effects are more intensely concentrated. Also "Leonore," III, last section; an unheard of rhythmic problem; last movement of the C minor symphony and the scherzo of the ninth. The last three piano sonatas also; the first and second movements of the violin concerto—oh—what's the use? Beethoven is, rhythmically, what Homer, Dante, Shakespeare are; what Goethe and Schiller mean as elemental, cosmic expressions. The rhythm carries the subject forward to its destiny; gives it its intellectual force, its reason and defines its poetic, pulsating meaning. The last movement—the chorale in the "Tod und Verklärung"—has made its place in the tonal masterpieces through the solution of the rhythmic problem.

To continue with Mahler. He considered Schumann's E flat major symphony Schumann's masterpiece, but "it must be re-instrumentated, but sacredly." "Parsifal" he did not consider as a composition by Wagner, but written by a Wagnerian composer. Reger, he said, he could not yet assimilate. A quartet partitur of Schönberg's—the ultra Straussian of Vienna—he said he could not yet "read," but when he heard that the Viennese had uttered cat calls and whistled while a Schönberg composition was played, he denounced them. At certain periods he became a Strauss enthusiast, and at last year's Strauss Festival in Munich he said: "'Don Quixote' is a master work. The drawing is only in second line, but the whole is in the first line of a sound fantasy—thoroughly artistic—all solved in tone; after that, where is the material?"

In speaking to a female chorus, at Graz, he explained his dissatisfaction in these sound and logical

thoughts: "Listen to the children. Children always pronounce clearly because they give value to the whole word, to the consonants. The singer thinks first of the tone; he does not seem to care to tell us something; he wants to sing to us; the child desires to express something to us and is not yet affected by coquetting with the voice."

### Really Affecting.

After an analysis of the Mahler intellect and musical appropriation it is readily conceived that it did not take more than ten minutes of intercourse to make the music critic of the Tribune transparent to him. He saw through that thin gauze of verbose pretension at a glance and knew then that there was nothing musical back of it. That was the basis of the attack upon the dead conductor. I see Krehbiel wants to eat his own words now; well, there they are; he is welcome to the meal.

Krehbiel never forgave me for not continuing his contributions to this paper. I had to have definite opinions, articles that would have a decisive, a valuable utterance; not merely words. Krehbiel took my checks in payment; there was nothing wrong about them. After the checks ceased, the abuse came; it has been running in its lumbering fashion ever since, and the more Krehbiel rails against this paper the more indifferently THE MUSICAL COURIER treats the matter in view of history. During all these years, with the meanest and smallest kind of exhibitions of nastiness and distemper on the part of our worthy "Dean," THE MUSICAL COURIER has grown and developed and expanded into the greatest journalistic proposition music has ever known. It has not been obliged to reduce its price by two thirds; on the contrary, the prices have been quadrupled since Krehbiel's articles in this paper ceased. In one of his recent Tribune notices this appeared:

The Tribune's writer did not expect for a moment that even so liberal, tolerant and kindly a review of the late Mr. Mahler's career as appeared last Sunday would be permitted to pass without some ignoramus, too cowardly to sign his name and vile enough to send a postal card (as if any carrier was going to read it and set about it to hurt the reputation of the reviewer) containing his protest. Since he seems to be a reader of this newspaper (we don't know why, inasmuch as he obviously has no appreciation of its principles) his lucubration might as well be printed, not for what it was intended to be, but as a commendation of the article of last Sunday—for it is an honor to offend such fools:

"Congratulate you on your clever bit of Jackalism in re Mahler. You guarded your interests all right and if one is self-centered enough it does make the world turn. We should not expect a man who has no respect for the (illegible word) Hapsburgs and their environment to appreciate the great value of having (or being) a father or grandfather. But then he's dead and you will be some day, too. R. I. P. A-FLAT.

"N. B.—I have been in this burg since 1635, remember a dinner after one of the Allgemeine Musik Vereine concerts in Dessau, away back, at which were present D'Albert (your friend!), Nikisch, Stavenhagen, some of his singers, too, and others. You critics were talked over. I was ashamed for the . . . (illegible) of being an American.

And then the small minded insinuation follows that the anonymous communication emanated from this office and the usual mud throwing follows. This paper is a busy institution. We are not engaged in following up the conduct or career of a music critic and have hardly the time properly to attend to the multifarious duties incumbent upon a newspaper business of such large scale as this. Outside of the general discussions on all musical matters as they come before the staff of a busy newspaper, no one on THE MUSICAL COURIER has any time to discuss Krehbiel, and outside of staff discussions, I never utter Krehbiel's name. I cannot conceive that he could ever assume why or how or for which reasons I could devote any time to considering his rather pusillanimous position, a

position which, outside of a few persons in a limited circle, can have no relation, purpose or effect on the important international affairs which THE MUSICAL COURIER and I are engaged in or contemplate. What is done by any of the small musical cliques affects this paper as little as the burning out of a fuse in a Flushing flat would affect the electric lighting of Greater New York. Every one engaged in the serious business of life knows that an institution like this cannot be built up into a world journal, as it is, by paying attention to Krehbiels, and he should feel himself highly complimented that I devote this space to him.

This paper is in its thirty-second year and all the little piping Krehbiels on earth, put together, cannot prevail against it. If Krehbiel feels himself justified in continuing his method of reviling and traducing the paper he should, at least, make an application for a salary; it is a shame to have him do it free of charge. It seems to have paid THE MUSICAL COURIER. I cannot conceive how it could have paid him; his appearance does not justify the assumption.

We are all getting older and it seems to me that the profound problems of life should demand our attention. I might suggest to Krehbiel to endeavor to realize the wonderful difference between such a course as he pursues and the life of dignity and nobility, earnestness and study that should constitute the daily pursuit of any one upon whom responsibilities are thrust or who accepts them. If he could be brought, by some of those who claim to be his friends, to see, for a moment, that envy and a distortion of perspective and the failure to absorb what the sense of proportion should inculcate, constitute evils every man should seek to avoid, he would still have the time to alter his course and look towards the setting sun with some hope of a more transcendental existence than the past could possibly have given him. There is no charm in pursuing a corpse; there can be none in pursuing Mahler. The hyena is called a disgusting beast.

Now, to take another view, what object can Krehbiel have in his insane antagonism to this paper and myself? He will never own a musical paper, although he at one time stated semi-publicly that he, and not I, was the "residuary legatee of musical journalism." I could not fathom this; because I occupy this chair and he does not. That disposes of that claim. The man who becomes the residuary legatee of musical journalism must win the title; he cannot secure it by inheritance; hence there is no residuary legatee.

Krehbiel still has an opportunity to influence local musical opinion among a limited set of people; but he must awaken to the call I have made in the above remarks which, if he regards it in his conduct, will release him from much mental torture, and in the silence of night, with only his own pulsation to relieve the aphony, he will thank me for this impetus of an awakening. As the world goes Krehbiel is not, what they would call, a bad fellow; he is wicked, towards himself. He is gifted, although not musical, not what we who have studied music, who can play, who can hear, who are operating the musical instrument, mean by music. But he can write; he can dissemble—as writing men can, no matter which subject they are assigned to cover. He is, in many ways, harmless and there is no better indication of the truth of this than the laugh he utters and his habit of enjoying his own jokes before finishing them; he enjoys them immensely in the telling. That means that he has a human strain and that he is harmless. He has never harmed me; he has never harmed this paper, which proves that even when he tries his best to be harmful, he fails.

Let us all be nice to the cheerful old chump, who has permitted the most glorious opportunities to slip by him and is doing today exactly the same thing he did when this paper was started with virtually nothing thirty odd years ago. There is no



reason for having any feeling in the Krehbiel affairs except such as I have above indicated. He ought to be told by his friends to put himself into such shape that his remaining years will be devoted to a higher estimate of even his position. A man situated as he is should not wallow in the cheapest kind of journalism.

The Melba Opera Company principals leave for Sydney, Australia, from Marseilles, on the Peninsular and Oriental S. S. Company's steamship "Multoon" on July 25 and will give eight weeks of opera—four in Sydney and four in Melbourne. Besides Melba, there are the celebrated contralto Eleanor de Cisneros, Korolewicz, the dramatic soprano, McCormack, the tenor, who is in splendid voice, and others. De Cisneros returns via the Pacific Coast, via Honolulu, to meet her engagement with the Chicago Opera Company January 1, 1912.

This artist will also sing in concerts and festivals next spring in America, and her agent is Mrs. E. M. S. Fite, Carnegie Music Hall, New York, where application can be made for dates.

The Vienna Philharmonic Society will open its fall course on November 5 and produce, as a memorial, Mahler's fifth symphony. Furthermore, the following works—novelties in Vienna—are to be performed during the season: Debussy, "Two Nocturnes"; Andre Gedalge, third symphony, F major; Sibelius, "Dryade"; Ewald Strasser, symphony, G major; Richard Wagner's C major symphony; Weingartner's "Das Gefilde der Seligen." Weingartner conducts.

I have sent in a former letter some parts of the official report of Senator Rivet on opera conditions in Paris. He further stated that, notwithstanding the subvention there was a deficit at the Grand Opera, although not as great as the deficit of the Metropolitan of New York, the Vienna Imperial Opera or the La Scala of Milan. In the first place the receipts of the Metropolitan, with a short season, are larger than the receipts of any of the other opera houses with their long seasons. Besides, it has no subvention. Next, there was no deficit at all for the last season. M. Rivet refers to the season preceding. The prices of subscription and seats will be raised. The Metropolitan is looking to a profit. A new opera house is also to be built in New York, the old building not being fitted for its future.

Oscar Hammerstein recently said: "Why should I be different from any European opera manager? The singers pay the managers in Europe to sing in opera; they will have to pay me, too." Mr. Higgins, of Covent Garden, was in Paris listening to voices at a certain studio and therefore did not hear Hammerstein's remarks. I happen to know that some of the singers he has engaged ought to pay him.

A Croatian opera company from Agram had such success at Belgrade that now the Slavic, Servian and Bulgarian agitators are seeking to establish a Slavic Opera in Belgrade. No more Italian, French or German for them, and as to American opera—they never even heard of such a thing. A competitive opera prize is to be offered to the successful composer of the first Slavic opera, and the leader of the Belgrade Butterfly Beaters has already sent in a manuscript of a tragedy in music that will fill the seats with tears.

The Dean of New York music critics will be sent to Belgrade to criticise the work, but as he never expresses a definite opinion it is believed that a special critic will also be sent, as a kind of safety, so that we may at least know whether any original themes will be appropriated by the composer. The prices at hotels and cafes, and especially of the beer,

have already been advanced in anticipation of the arrival of decorated and other Americans and foreigners. A special room will be devoted to the various musical encyclopedias, for the convenience of the visiting critics, and a map will be put in the opera house foyer to guide them to the chief libraries of the town.

### Variety in Programs.

Recently at a musical here a number of artists varied the usual programs by inserting new works, and to give an idea of the course pursued I venture to give the list. The following compositions for the piano were played by Miss Mary Olson, the last pupil of Clara Schumann, and her intelligence and developed technical resources made the performance most interesting. The list is versatility in piano music:

1. Organ toccata and fugue, D minor, . . . . . Bach-Tausig
2. Andante . . . . . Haydn-Saint-Saëns
3. Nocturne, F major . . . . . Chopin
- Etude, A flat . . . . . Chopin
- Scherzo, B minor . . . . . Chopin
4. Melodie—Mignone . . . . . Sinding
- Caprice . . . . . Sinding
- Miniature . . . . . Sinding
- Frühlingsrauschen . . . . . Sinding
5. Prelude and fugue . . . . . E. Sjögren

A powerful work this is, actually on the Brahms' level. It has caused much comment wherever played.

6. Romance, F sharp . . . . . Schumann
- Etude, E major . . . . . Schumann
7. Liebestraum . . . . . Liszt
- Humoreske . . . . . Dvorák
- Mazurka, B flat . . . . . Godard

Miss Olson gave this program with a splendid abandon and seemed to feel *con amore* with all these works. She occupies a foremost position in Scandinavian musical life.

Miss Minnie Tracey sang a number of songs, also fresh for new repertory expansion.

- |   |          |
|---|----------|
| Mein Vogel . . . . .                    | Sibelius |
| Schilf rohr Saüs' le . . . . .          | Sibelius |
| Der Erste Kuss . . . . .                | Sibelius |
| Schwarze Rosen . . . . .                | Sibelius |
| Volkslied . . . . .                     | Sinding  |
| Viel Träume . . . . .                   | Sinding  |
| Rosen blüthner im Grunde . . . . .      | Sinding  |
| Tannheuser Lieder . . . . .             | Sjögren  |
| In dem Schatten meiner Locken . . . . . | Sjögren  |
| Schweremuth . . . . .                   | Brahms   |

Mme. Doria, the mezzo soprano, on the same occasion sang arias from "Carmen." She is at present at Salsomaggiore, Italy, for the cure.

### Concerts at Wholesale.

This is a record of local concerts in various European cities as put into a statistical form by mathematically controlled minds in each.

Berlin: In 213 days, 1,096 concerts.

Vienna: In 182 days, 439 concerts.

Munich: In 199 days, 374 concerts.

The average is for Berlin five a day; for Vienna about 2½ a day; for Munich, less than two a day. But the question is: what are concerts? For instance, the Paris average, during a season of about 8½ to 9 months—say 250 days, is more than ten concerts a day. Many of the Berlin concerts are debutant concerts; many in Paris are also debutant concerts but for a Paris debut, not as debutant for the first time; for the first time in Paris. In Paris the theatres are requisitioned for concerts. Tomorrow, for instance, there is a concert at 2.30 at the Gaïete Opera House and there are concerts in many theaters in the afternoon. There are for recitals and concerts about eight halls—maybe nine, including the Trocadero, seating 6,000. During the season these places are used for concerts, afternoon and night, and even private halls are requisitioned. Having been in all the great capitals during the past forty years in one pursuit, covering this very question among many other musical questions, I may safely say that Paris must be the first city so far as the number of concerts and recitals

go; it is not the leading symphonic concert city; probably Berlin or New York are leading in that respect.

This past season Paris has heard every or nearly every important soloist and nearly all the great Continental conductors swung their batons over the heads of Paris orchestral players, this week Nikisch doing the act of rehearsing the "Nibelungen" for the Grand Opera performances—French of course. "The Rheingold" will be performed tomorrow evening, June 24; "Walküre," Sunday night, June 25; Tuesday night "Siegfried" and Thursday night, June 29, "Götterdämmerung." Dalmores is the Siegfried. As they never advertise here except on the Morris pillars, few and far between, and as I do not propose to go near them, as they are too close to a practical institution that attracts and repels I am unable to give the cast; but Nikisch is rehearsing all week and there will be something accomplished.

Kreisler, Bauer, Kubelik, Galston, Sauer, Goodson, Godowsky, Rosenthal, Gabrilowitsch, Paderewski, Ysaye, Pugno, Risler, Diemer, Jonas, Paur,—in fact all play here and every vocalist or singer sings here or tries to sing when giving a recital here. It is an eternal bustle, a musical contest, with ten, twelve, fourteen performances at one time in twenty-four hours, not counting debut concerts or recitals at the Conservatory Hall. "Mein Kindchen, was willst du noch mehr?" These concerts and recitals are entirely apart from the enormous number of salon, private musicales at which from 25 to 500 people attend each, and of which dozens take place daily in the great and smaller houses and in which the professional musician participates almost exclusively.

### Doctor of Music.

Wm. C. Carl has had the degree of Doctor of Music conferred upon him by a respected institute of learning. I have for twenty-one or twenty-two years denounced this degree for the purpose of protecting the musicians of standing and quality against those who had been or were receiving it in some of the States from piano schools (Toledo, Iowa, not Ohio), from private conservatories and from music schools chartered in some States, with the privilege of conferring the degree. It has been purchased for \$100 and less; it was offered to me for that sum and I would not permit any office boy in the employ of this paper to use it.

Whenever a respected musician uses it or applies it, he helps to sustain the "fakirs," who would now use it if they were not in fear of the ridicule of this paper. Carl has done splendid work in expanding the culture of church organ music and playing, and he has helped to make permanent in America the traditions of the great French organ school. No greater energy, driven and propelled by intelligence, can be shown than that of Carl, and he could not reject the deserved recognition of the University of the State of New York, whose faculty is, no doubt, in ignorance on the repugnance exhibited by many musicians of the highest standing in America towards a degree which can be purchased from schools and musical colleges in many States that do not hesitate to barter with it.

It might not be out of place for me to suggest that it would be a greater tribute to Carl in these circumstances to continue to be known as the "great William C." than as "Doctor" Carl. If he uses "Doctor," others, whose incompetence is not questionable, will also use it again or secure the degree, and this paper puts all "Doctors of Music" in America in the same category; it is the only possible manner of removing the question from the concrete or personal to the broad abstract field of impersonality, and the strength of the paper in its refusal to uphold the use of the degree is its impersonal treatment, which places every holder in *hoc genus omne*. As far as I am concerned, it will al-

ways be the "great William C.," and I believe he will uphold the paper in the principle it has followed by refusing his valuable name to schemes that would enable any one who so desires to purchase and use the degree of "Doctor of Music." We applied a similar argument when we attached obloquy to the title accepted by Frank Damrosch,

but I cannot conceive how Carl can desire the use of the title because Frank Damrosch complacently permits it; that is not a question of argument. If Dr. Palmer used it, it was because he had it bestowed before our campaign against it was opened, and even in his case, he gradually withdrew. There are some piano tuners in the West using it; there

are some men at the head of music schools using it, having bestowed it virtually upon themselves. There are many who own the title by means similarly questionable, and these things are sufficient reason for this paper to oppose its use by any one, especially by a man who has risen, as Carl has, without it.

BLUMENBERG.

## ROME AND THE EXPOSITION IN 1911.

Rome, Italy, June 14, 1911.

Nothing grander than the entrance to the exposition can be imagined. The impression one receives on entering through the main portals is sheer overwhelming. But that is only an introduction to the rest. The Lombardy pavilion, for instance, and the Venetian, what more can one wish to see? The whole of Lombardy, of artistic, historic Lombardy, all represented in one large pavilion, which is a marvel of architecture. Every room, every nook and corner, every staircase, every small and large courtyard represents some interesting corner of a city or region in Lombardy. For instance, of the Certosa of Pavia, an altar and chapel is reproduced; some of the most ancient frescoes in the Borromeo Palace are reproduced with the entire room which contains them, and so it goes on.

The Venetian pavilion represents the old "Loggia di Candia," and is absolutely characteristic of Venetian architecture. Among the most interesting reproductions of historical dwellings or parts of dwellings is the studio of Petrarca, the quaintest corner one could wish to see. This room is a copy of the actual studio in Padua. Another interesting room is an exact copy of the Romeo and Juliette room in a palace in Verona, the frescoes representing the story of Romeo and Juliette and their first encounter at the ball. The beautiful ceilings, woodwork and ornamentation in general are the work of Pisanello. Another great sight is the bedroom of St. Orsola. One of the entrances to the Venetian pavilion is direct from Festival Hall, crossing a beautiful courtyard where lemon trees are covered with fruit and where one comes to the other entrance, opposite which is a view of a small corner of old Venice, with its narrow canal, old houses and little bridges, under which black gondolas glide, taking visitors around to visit the glass and lace manufactories. Turning to the right one gets a glimpse of old Santa Lucia, of Naples. (The only fault to be found with this piece of Naples is that it is too clean.) There one can eat macaroni with the fingers just as they do at Porta Capuana in Naples.

Connecting the Ethnographic Exposition with that of the Fine Arts (where all the pavilions are finished and have been duly inaugurated) is the beautiful new bridge made of one arch 100 meters long.

After "Falstaff," which was a great success for all concerned, "The Girl of the Golden West" was given here yesterday, the King and Queen being present. The strict truth is that the "Girl" had a success d'estime. The mu-

sic was not understood (let us put it that way) even though the performers were all excellent. Madame Burzio's Minnie was vocally and dramatically all that could be desired, and Amato as Rance and Bass as Johnson were splendid. Toscanini, as usual, delighted all.

The Turin Stefano Tempia Choral Society gave a con-

ed the monumental stairs which lead to the bottom of the King's equestrian statue. The monument covers a larger area than St. Peter's. Many houses were torn down to give air and light, and many more are to be demolished.

For the inauguration of the monument 6,000 mayors had been invited, and all responded; special places were reserved for them on the monument itself. Lunch was served these 6,000 mayors at the Palatine. Only Rome can offer entertainment on such impressive sites. D. P.

### Gina Ciaparelli-Viafora's New Circular.

If men and women are sometimes correctly judged by the clothes they wear and the homes they live in, it seems logical to form some estimate of an artist by the literature issued to advertise them. Gina Ciaparelli-Viafora (wife of the celebrated cartoonist) is one of the singers who is known for her good taste in all things, and the new circular recently sent out by Madame Ciaparelli-Viafora's manager, Marc Lagen, is sure to appeal to the beauty sense of all refined persons. The design on the cover page is in Nile green on a background of salmon, and the portrait of the singer is colored in mauve. The blending of the tints is most artistic. The same colors are carried out in the sketch of the singer's career, and the press notices.

Madame Ciaparelli-Viafora is a native of Northern Italy. She was educated in Rome, musically at the Royal Conservatory of Music under the special guidance of Madame Falchi. Her operatic debut was made at the Costanzi in Rome and since then she has sung with marked success in the principal opera houses of Italy, Canada, and the United States; also at Alexandria (Egypt), Athens (Greece), and Malta. She has toured in concert with the Banda Rossa. For the coming season Madame Ciaparelli-Viafora will make an extended concert tour.

### Beauty and Talents Portrayed in a Booklet.

Myrtle Elvyn, whose lucky star is always in the ascendant, has been portrayed in one of the most attractive booklets ever issued to extol the personality and talents of a musical artist. Miss Elvyn has been called "The Juno of the Piano," and by her rare beauty and genuine musical gifts is living up to the title. The booklet just issued includes three superb photographs of the pianist, many of her press notices from leading cities in the United States, also London (England), Berlin, Leipzig, Gotha and other cities of Germany. The booklet is bound in a delicate salmon tint, with a line of white to form a margin and the name "Myrtle Elvyn" engraved in soft black under the picture on the cover page. The letterpress is in black ornamented with salmon. It is a very artistic little volume.



ENGLISH PAVILION OF FINE ARTS.

cert in the ruins of the old Coliseum. The effect was strange and novel. They also sang at a garden party given by Queen Marguerite.

Count San Martino has been elected Senator and the other officials of the committee have been awarded decorations.

On June 4 the great monument to Victor Emanuel II was solemnly inaugurated. Queen Marguerite and ex-Queen Maria Pia, the Duke and Duchess of Aosta, all the royal princes, the King, Queen Helen and their four children, the Duke of Genova and Duchess, all were present and came from the Quirinal (Royal Palace) in gala carriages. It was a beautiful sight when the company ascend-



BELGIAN PAVILION OF FINE ARTS.



# Max Bruch's First Violin Concerto.

BY ARTHUR M. ABELL.

II.

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After the successful private rehearsal of the G minor concerto with the Royal Orchestra at Hannover, mentioned last week, Joachim realized that his young friend Max Bruch had made a valuable contribution to the violin literature. Joachim always was a man of the highest art ideals, but he had very poor judgment in matters financial and he failed utterly to foresee the great commercial possibilities of the new work. After the success it achieved at the music festival in Cologne the following year, a publisher approached Bruch with an offer of 250 thalers (about \$175) for the concerto, and the composer, thinking this a very modest sum, sought Joachim's advice. The violinist counselled him to accept, saying that it was a very fair remuneration for a young, unknown writer and that Spohr had sold his concertos for much less. So Bruch sold this great chef d'œuvre outright for \$175. The sale of the work was enormous and several publishers netted fortunes out of it. It is only since the founding of the Association for the Protection of the Rights of German composers a few years ago that Bruch began to get royalties on this concerto, which was published forty-three years ago. These royalties proved that the op. 26 still has an immense sale.

It was the intention of Joachim, after the trial at Hannover, to introduce the G minor concerto in one of the great music centers early in the season, but for various reasons this could not be effected. The following letter, written December, 1867, throws an interesting light on this subject:

"VIENNA, December 20, 1867.

ESTEEMED FRIEND—I am indeed more sorry than you yourself that there has been no opportunity to bring out your concerto here. You write me that you have looked in vain on my programs for it. However, if you have read these over carefully, you cannot have failed to note that out of six concerts, three were quartet performances and two with piano. So in these it was hardly possible to introduce it. My first orchestra concert, shortly after my arrival, brought my 'Hungarian' concerto and I could not in addition to this put another modern piece on the program. When I came here I had hoped to find an opportunity to introduce your work in one of the Gesellschafts concerts, but as my stay is so short, a date cannot be arranged. For my farewell concert on the 22nd, after which I am to depart immediately in order to be able to spend Christmas with my family, I was obliged to choose my own concerto in G major, which is unknown here and was demanded from various quarters, and also the Beethoven concerto, which was indispensable as a drawing number for the program, as it has not been played here for years.

I have in no way changed my opinion of your concerto, since I knew it too thoroughly for that when I expressed to you my sympathy for it. I am glad, too, that I shall be able to play it in Berlin and Hannover during the first weeks of January and I hope, after that, often, as I am very pleased to have another work in my repertory which interests me.

"Have you found any one for your text? I did not succeed in accomplishing anything with Roquette, whose acquaintance I made in your behalf. Perhaps you were more fortunate.

"With hearty greetings,

Your,

"JOSEPH JOACHIM."

Nor did Joachim play it in Berlin or Hannover. It seems that the music societies were not eager for novelties, even though introduced by a Joachim. Just ten years later the famous violinist had the same experience with the Brahms concerto and during the season of 1877-78 numerous prominent societies dispensed with Joachim's services that winter rather than be bored with the Brahms concerto. After the great triumph at Cologne in May, 1868, however, all the leading concert institutions of Germany were very glad to have the Bruch G minor concerto on their programs as interpreted by Joseph Joachim. The Brahms was much slower in making its way, which is not to be wondered at.

In the meantime, while the correspondence between Bruch and Joachim was going on concerning changes in the concerto, another great authority in the violin world was becoming interested in the novelty. This was none other than Ferdinand David, who at that time was the central figure in the musical life of Leipzig. As soloist, as chamber music performer as pedagogue and editor of the

Bach sonatas for violin alone, the twenty-four Paganini caprices and a large number of classic quartets, David had for decades occupied a prominent position in the musical life of Germany, and his influence as a pedagogue, in particular, had been far-reaching. A pupil of Spohr, David was brought to Leipzig by Mendelssohn when he founded the Conservatory in 1843, and he remained the head of the violin department up to the time of his death, which occurred in 1873.

Not wishing to trust to the opinion of one man, even though he was a Joachim, Bruch also had sent the manuscript of his first composition for violin to David, and thus reads the first letter of comment on it written by the man who had introduced the Mendelssohn concerto to the musical world at a Gewandhaus concert under the composer's personal direction some twenty years before:

"LEIPZIG, November 11, 1866.

Excuse me, Dr. Bruch, for not acknowledging the receipt of your violin concerto sooner. I did not wish to do this until I had become acquainted with it so that I could tell you what impression it had made on me. The last few days have made such demands upon me in a musical way that I could not indulge in any extra pleasures. Although



JOSEPH JOACHIM AND CLARA SCHUMANN, 1854.  
Drawing by Adolf v. Menzel.

I immediately read your concerto on receiving it, it was not until yesterday that I found time to play it through on the violin. Thus far I have no very clear opinion of it, so I request you to leave it with me a short time longer, so that I can try it through with piano; then perhaps I will be able to offer you here and there a suggestion. You could hardly have it published in its present form, for the violin part needs a thorough revision, if you desire the work to become known.

It is already evident to me that the beautiful adagio is weakened by too much figuration in the principal part. There is too little broad cantabile with the violin, which one is justified in expecting here, and the emphasis often lies in the orchestra instead of in the solo part. The last movement is much too difficult in certain parts and these could be made easier and more effective without changing the orchestra parts.

But, as I said above, I am too little acquainted with the piece as yet to give you advice that is full of conviction, such as you kindly ask of me, and I beg of you to look upon the above hints merely as the result of my first superficial acquaintance with the work. I am looking forward with pleasure to a more intimate knowledge of it and then I will write more and with the greatest willingness, for you know what an admirer of your talent you have in me.

I am glad to hear that you have a good operatic text in view. After the success of the 'Loreley' all stages will be open to you and there can be no doubt that you will produce something beautiful.

In a short time you will receive from me a new and more thorough bulletin about your concerto, if you will allow me to keep it for a while longer.

Accept the hearty greetings of

Your friendly disposed,

FERDINAND DAVID."

David did not write the promised thorough analysis of the concerto, and for a very good reason: a more intimate acquaintance with the work convinced him that the composer was right and he was wrong. After studying it the venerable sage of Leipzig became one of its most ardent

early admirers, as the following letter, written a year and a half after the first, testifies:

"LEIPZIG, April 20, 1868.

ESTEEMED FRIEND—I only wish to say to you that I now have your concerto well in my fingers and that I am passionately fond of it and that I can bring out the part in triplets very well, in spite of my ninety-eight years, without altering a note and that I, furthermore, so far as changes are concerned, have completely changed my mind; it was merely a case of laziness or of lack of cleverness that caused me to wish for any changes, for the work lies very well for the hand and I am looking forward with keen delight to playing the concerto very soon with orchestra. I thank you heartily in the name of all violinists who are not asses. If you come to Leipzig before the first of July, we will play the work together.

I should be glad of this, on account of your conception, although I attach little importance to this in general. Anyone who cannot comprehend a good piece, and must have the delivery of it pumped into him, had better leave it alone. Nobody can help me to feel what I do not feel myself in connection with it. Still, a few hints from the composer are always acceptable, even if only for the purpose of making me play it later in the way that suits myself. But this is exaggeration, and I do not mean it literally.

I hope that you will soon have your libretto and that you will write a successor to the 'Loreley.' Joachim he praised, by the way (this is nothing new, to be sure), for he has marked the concerto admirably and that is a great advantage.

Accept hearty greetings,

From your old friend,

FERDINAND DAVID."

David did not find an opportunity to play the concerto in the Gewandhaus before the close of the season, but it was only about a month after this letter was written that Joachim played it at the big Nether-Rhenish Music Festival at Cologne. It was not until the following autumn that David introduced it to Leipzig. David's playful reference to his "ninety-eight years" reveals his humorous vein; he was just fifty-eight years old at the time, as he was born in 1810. His famous contemporary, Ole Bull, was born only two weeks later. David's next letter reads:

"EISENACH, August 19, 1868.

ESTEEMED FRIEND—Your letter reached me yesterday here. I shall be back in Leipzig on September 1. Although it is not necessary to send in the score when it is a question of a new work by yourself, nevertheless you might do so, if you can spare it. One can then see, at least, how long the work is, for there can be no doubt as to its beauties. It can hardly be performed at the first concert, for novelties are never given at this, but it can no doubt be brought out in one of the first. I shall play your violin concerto early in the season. I now have it thoroughly in my fingers and it still pleases me as much as ever, although I have played it often. The night before I left London, only a week ago, Sullivan accompanied me in it. The auditors, among whom were Mr. Manns, the director, Mr. Grove, and the secretary of Sydenham Palace, were delighted with it.

As to Professor Goetze, I must refrain from expressing an opinion, as I am accustomed to judge a teacher by his successes.

Accept my hearty greetings and 'Auf Wiedersehen' on the field of honor, which will be, if it is to be hoped (or, rather, it is certain), without death for the Fatherland.

With warm affection, your

FERDINAND DAVID."

Only three days later he wrote again, this time about Bruch's visit to Eisenach:

"EISENACH, August 22, 1868.

It is delightful that you are coming here, Most Esteemed. Please come to see me immediately after your arrival on Tuesday. I am stopping at Villa Arnswaldt, half way up to the Wartburg. From Rautenkranz you can see the little house lying directly across on the height. Further, I would advise you to put up at the 'Half Moon.' I found it better there, with very obliging service and more reasonable for the same attention.

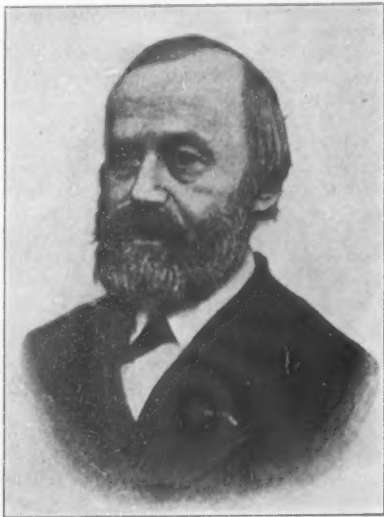
Then we will plan all sorts of nice things, especially music; I must become acquainted with your symphony, I must play your concerto for you, we must take walks, etc., etc. I am quite free and most happy that my loneliness is to be interrupted in this manner so agreeable.

Perhaps you would do better to engage quarters the day before your arrival, as the inns are very full. If you will

commission me to do this, I hold myself in readiness to order for you. So then, until we meet soon,

Your respectful friend, FERD. DAVID."

Max Bruch went to Leipsic to attend the first performance of his concerto at a Gewandhaus concert by David. That was forty-three years ago, but Dr. Bruch still has a very vivid recollection of the event, and he tells me that the venerable violinist played the novelty with great enthusiasm, but scratchily, and technically very badly. He was already in his dotage and his fingers were old and stiff, and he was no longer equal to the technical demands of the finale. However, his enthusiasm for the concerto mir-



FERDINAND DAVID.

rored in the above letters was infectious, and soon every violin player in Leipsic was hard at work on the novelty. David, turning his last years, did not travel much as a soloist, but Joachim played the new concerto everywhere, and in a short time the name of its composer became a household word in Germany.

#### THE RIVERSIDE SYMPHONY ORCHESTRA.

RIVERSIDE, Cal., June 26, 1911.

Riverside, Cal., with a population of only 15,000, supports a full symphony orchestra. How does that strike some of the large Eastern cities that have no orchestra of their own? The season closed, Tuesday, June 13, with a Wagner program. The season of five concerts will be extended next season to ten concerts. The soloists for 1910-1911, included Josef Hofmann, who played the Rubinstein in D minor; Arnold Krauss, who played Beethoven's violin concerto, and Bertha Shryock, who played the Grieg piano concerto. Harley Hamilton, of the Los Angeles Symphony Orchestra, appeared at one concert as "guest" conductor. B. Roscoe Shryock, the regular musical director, conducted the other concerts. The directors of the orchestra are among the strongest financial lights of Riverside. L. E. Behymer, the musical manager, from Los Angeles, is also a director of the Riverside Symphony Orchestra. The orchestra itself is made up of musicians from Riverside and cities this side of Los Angeles. This is the second season of the orchestra.

The season of 1911-1912, which will be the third, is to begin on solid financial basis. The plans for the coming season include five concerts in Riverside, and five in the surrounding cities. Prominent soloists are to be engaged for all but the final festival concerts, when Beethoven-Wagner programs will be given.

The Wagner festival concert which took place Tuesday of week before last, was preceded by two numbers from other composers. The compositions were the sextet from "Lucia" (Donizetti) orchestra and soloists and a cantilena for strings by B. Roscoe Shryock. The Wagnerian excerpts included the "Spinning Song" from "The Flying

Dutchman," with assistance of the ladies' chorus; the "Lohengrin" prelude, "Hail Bright Abode," from "Tannhäuser," assisted by double chorus and four pianos (sixteen hands), "Siegfried's Death and Funeral March" from "Die Götterdämmerung" and the "Tannhäuser" overture.

Among the symphonies which the orchestra is to rehearse for performance next season, are Beethoven's fifth, the "Jupiter," by Mozart, and "From the New World," by Dvorák.

#### Elsa Ruegger to Return in September.

Elsa Ruegger, the famous Belgian cellist, will return to this country in September for another season and will be available for solo and recital appearances during the entire season. During the past season Madame Ruegger added to her reputation by her appearances in the Middle West. The entire scope of cello literature is at her finger tips and no cellist has ever toured America who has given the universal pleasure and satisfaction that has attended her appearances. Madame Ruegger's tours have included engagements with such artists as d'Albert, Hofmann, Paderewski, Patti, Schumann-Heink, Wüllner and many others. Madame Ruegger's position as cellist of the Detroit String Quartet necessarily limits her time for solo appearances and applications to her manager, James E. Devoe, of Detroit, Mich., at an early date will be necessary to assure dates.

#### Another Jonas Pupil Successful.

An Alberto Jonas pupil, a young American named L. Leslie Loth, who appeared last winter in a concert at the Berlin Singakademie in Berlin, making an immediate hit with the public through the brilliancy of his playing, recently was the soloist with the Götting Orchestra (one of the chief musical cities of Germany) and played the Liszt A major concerto. The artist gained a splendid success, being compelled to add encores. Following are the Götting press notices:

Under the leadership of Musikdirektor Jüttner we heard the youthful pianist, Leslie Loth, a disciple of the virtuoso school of Alberto Jonas, of Berlin, to whom all honor was accorded by the splendid success which accompanied the young man's debut. He has command of a powerful, energetic tone and a technic that is already developed to a high degree. This was particularly evident in the first part of the Liszt A major concerto, while the following movement gave the player opportunity to please with the mellowness of his tone. In the Grieg nocturne the cantilena was sustained above the accompaniment in a very praiseworthy manner, which proves how intelligently Mr. Loth understands interpretation. A piece calling for brilliant technical feats was the Rubinstein staccato étude, which called forth stormy applause and demands for an encore.—Neuer Göttinger Anzeiger, Götting, January 28, 1911.

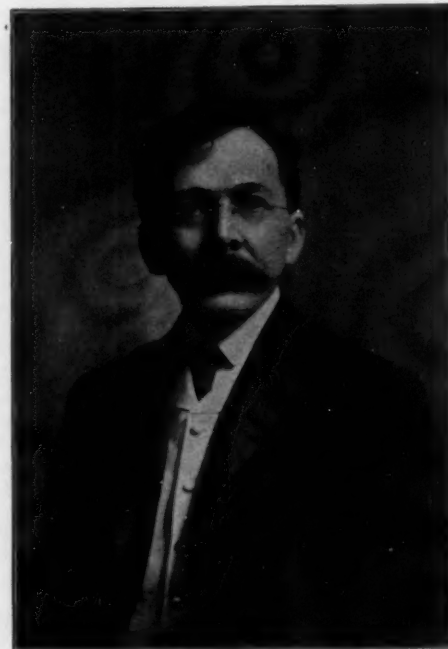
In the extra concert on Thursday the assisting soloist was the pianist, Leslie Loth, of Berlin, who played the Liszt A major concerto for piano and orchestra and was further heard in a Grieg nocturne and the Rubinstein staccato study. In the performance of the concerto Mr. Loth displayed a remarkably brilliant technic, which enabled him to bring the work to a hearing in a finished manner, producing most beautiful effects in both the passages calling for power and in the graceful, charming moods, so that he was accorded unusual applause, besides being called upon for an encore. Mr. Loth's reappearance in the second half of the program was greeted with applause, when he was heard in a performance of the Grieg nocturne, remarkable for delicacy of shading, and in the Rubinstein staccato study he offered another proof of his superior ability.—Göttinger Nachrichten und Anzeiger, January 28, 1911.

#### WOLLE TO RE-ESTABLISH BACH FESTIVALS AT BETHLEHEM.

Dr. J. Fred Wolle has made announcement which will be hailed with rejoicing among all educated musicians and music lovers. The Bach festivals at Bethlehem, Pa., which were abandoned when Dr. Wolle accepted the post of musical director at the University of California, are to be re-established in the charming Pennsylvania town. Dr. Wolle himself publishes this glad news to the musical world. Nothing that has occurred musically in this country ever appealed more to the elevated taste of the musical fraternity than the Bach festivals formerly given under the direction of Dr. Wolle. Since he resigned from the chair of music at the university in the Golden State Dr. Wolle has given recitals in the East. His home is again at Beth-

lehem. This year, Dr. Wolle will devote his time to recitals, teaching and arranging for the Bach festivals on a firmer basis.

Before returning East Dr. Wolle gave organ recitals in San Francisco, San José and Chico, Cal. Since his return he has made one visit South, during which he gave recitals at Winston-Salem, N. C., and Washington. His recent



DR. J. FRED WOLLE.

appearances also include recitals in Philadelphia and in Bethlehem, where he resides. Extracts from the Bethlehem Daily Times of June 23 refer as follows to the last recital:

After an absence of two years Dr. J. Fred Wolle, the well known organist, appeared before an audience last night in Packer Memorial Church of Lehigh University in a recital. . . . Last night Dr. Wolle showed that he has lost none of his cunning in the matter of dynamics. He still plays the wizard by combining reeds and enriches his open combinations by concealing reeds in them, which he showed years ago. The program opened with fantasia in G minor and great fugue, the latter by request, as an addition to the program. He took the fugue faster than on the occasion of his farewell.

In many respects he has acquired in the interim peculiarities of method that give a new flavor to his work. The fugue gained in brilliance even though it may somewhat have lost in sympathetic appeal. The little fugue in G minor, which followed, he converted into a study of soft effects and by careful variety in the handling of the subject surrounded it each time that it appeared with a delicate halo of harmony. The aria in the style of a flute solo and the aria in A minor were admirably keyed to produce the effect of individuality.

The last three numbers in the set of Bach selections were the allegretto in G, with pastorale in C, which is the second number of the great pastorale and the prelude in G major. The latter was taken at a furious tempo and was yet an exquisite and clear reading, wonderfully impressive and appealing. The remaining number from Bach was the soprano aria from the peasant's cantata, quite familiar to the members of the old musical club by its performance here some years ago. Mr. Wolle adapted the aria in a free form, abbreviating it somewhat and carefully exhibiting the beautiful counterpoint between the voice, the flute and the violins. The transcription is an admirable piece of work and the performance was a rare treat.

The remaining numbers on the program were andante cantabile, from the fourth Widor symphony, and a scherzo, from the second, by the same author. In the andante Mr. Wolle's individuality was particularly exhibited in the freedom of his interpretation and in the delightful effect produced by the handling of his registers.

Siegfried's "Death March," from "Die Götterdämmerung," was Dr. Wolle's best effort. The orchestral illusion at times was almost perfect and the ponderous effect produced by the muttering of the basses, so difficult to achieve on an organ, was wonderfully brought about. The program closed with the effective theme and finale by Thiele. The latter bristles with technical difficulties which Dr. Wolle tossed off with the greatest apparent ease.

Dr. Wolle's organ playing was always a delight, not only to the general listener, but to a student of the instrument in its accuracy and technic and its perfection of dynamic effect. It is that now and it is more, it has achieved an individuality and shows a personality in a fashion that it did not formerly.

The spontaneity of his playing today and its unaffected naturalness were exhibited in his termination to the recital. The Thiele finale wound up in "My Country 'Tis of Thee," which yesterday might more appropriately be called "God Save the King." Without interruption he followed it with two chorales, "Now Thank We All Our God" and "Sing Hallelujah, Praise the Lord," both quite familiar to Bethlehem audiences and evident musical bonds between himself and his hearers. It is this ability to see and feel the musical sympathies of his hearers that gives Dr. Wolle his greatest strength.

The program follows: Fantasia in G minor, fugue, the little G minor in the style of a flute solo, aria in A minor, allegretto in G, pastorale in C, prelude in G, Bach; andante cantabile, from the fourth organ symphony, Widor; scherzo, from the second organ symphony, Widor; aria from the peasant cantata, Bach, transcribed by J. Fred Wolle; Siegfried's "Death March" from "Die Götterdämmerung," Wagner, transcribed by J. Fred Wolle; "Spring Song," Shelley; theme and finale, Thiele.

## ARTHUR VAN EWEYK

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## Music in Ann Arbor.

ANN ARBOR, Mich., June 24, 1911.

The sixteenth annual commencement exercises of the University School of Music were held in the high school auditorium last Thursday afternoon. An interesting musical program was furnished by members of the artists' class. Dr. M. L. D'ooze, head of the Greek department of the University of Michigan, gave an address to the graduates, after which Dr. F. W. Kelsey, president of the University Musical Society, presented the diplomas. The program follows:

Prayer.	Rev. J. Leslie French.
Die Lotusblume .....	Schumann
Die blauen Frühlingsaugen .....	F. Ries
Jewel Song (Faust) .....	Gounod
Piano solo.	Jeanette Cynthia Lindstrom.
Recit. and cavatina, Liette Signor (Huguenots) .....	Meyerbeer
Pilgrims' Song (Tolstoi) .....	Tschaikowsky
Bird Songs .....	Orville Ernest White.
The Wood Pigeon.	Lehmann
The Yellow-hammer.	
The Owl.	Elizabeth Graybiel Tribble.
Mazurka, op. 17, No. 3 .....	Chopin
Nocturne, op. 62, No. 2 .....	Chopin
Im Abendroth .....	Schubert
Aufenthalt .....	Foot
In Picardie .....	Foot
Her Love Song .....	Mrs. Salter
Allah .....	Chadwick
A Birthday .....	Woodman
Address.	Ethel Smurthwaite.
Presentation of diploma.	Martin L. D'ooze.
Doxology.	Francis W. Kelsey.
Benediction.	
Accompaniments by Nellie Goucher.	

The graduating class was as follows: Lou Matilda Blakeney (voice), Lottie Jane Braley (organ), Louis Cogswell (voice), Esther Ellen Darrow (organ), Laura Margarette Koch (voice), Jeanette Cynthia Lindstrom (voice), Ethel Smurthwaite (voice), Elizabeth Graybiel Tribble (voice), Alice Evalyn Tuller (piano), Orville Ernest White (voice), Henriette Wurster (piano), Ada Isabell Bond (piano), Beatrice May Bradley (voice), Minto Isabel MacGregor (voice), Otto Jacob Stahl (piano), Mariquita Field Breuckman, Clara Miller Lauer, Helen Iris Maywood, Marion Evelyn Pellow, Jennie Louise Reid, Lucile Young Farris, Clara Lucile Ramsdell, Mildred Ethelyn Sherk, Hazel Edna Stimson, Geraldine Princess Dilla, Elsie May Lederer. C. A. S.

## Lillian Grenville, Beauty and Prima Donna.

Lillian Grenville, the soprano, a member of the Chicago-Philadelphia Grand Opera Company, has created sensations both in this country and Europe by her lovely voice and her uncommon beauty. Some of her press notices of last season follow:

The one important change was the substitution of Lillian Grenville for Alice Zeppilli in the sympathetic part of Micaela, which Miss Grenville sustained with much dramatic sincerity and vocal charm.—Philadelphia Inquirer, February 14, 1911.

A new Micaela appeared in Lillian Grenville, an American, whose personality and modest charm won for her as much applause as the limpidity and sweetness of her voice.—Philadelphia Evening Telegram.

The Micaela of Grenville was as pleasing to the ear as to the eye. Her personality and the girlish simplicity with which she invests the role were charming. She sang most effectively her arias in both the second and fourth acts with a voice full of warmth and color, and in both instances was most heartily applauded.—Philadelphia Press.

As Micaela Lillian Grenville was in exceptionally fine voice.—Philadelphia Public Ledger.

The Micaela was in the care of Lillian Grenville, a coloratura of great range and sweetness, and along with this supreme requirement the next in importance, a most delightful personality. Touching to a degree was her Micaela's prayer and pleading in the wilderness of the Gipsy camp, where she uses the sweeter and gentler arts of womanhood to woo back the erring one to his duty.—Philadelphia Evening Item.

An appreciative audience exhibited frequent approval of the production which, save in one important detail, did not differ from the first one of the year. This new feature was the presence of the young and comely American soprano, Lillian Grenville, in the role of the demure Micaela. Miss Grenville's vocal attributes are well adapted to the comparatively few, though golden, opportunities of the part. Her third act aria and the equally lovely one of the first scene received admirable lyric consideration.—Philadelphia North American.

Lillian Grenville was undoubtedly the best Antonia, both vocally and histrionically, that New York has seen, besides being by far the most beautiful. It is not safe to rely on first impressions, but if Miss Grenville always sings and acts as well as she did last night, she will soon be in the first row of American prima donnas. Her voice is of very beautiful quality, flexible, and of extraordinary

range, and it was last night as exactly in tune in mezza voce as in fortissimo, pleasing in legato, brilliant in coloratura. Her trill, as she lay dying across the chair, made an indelible impression; indeed, the whole scene was an exhibition of operatic talent that tempts one to the most reckless predictions.—New York Evening Post, February 15, 1911.

On last night we found that this judgment was correct, for her Mimi was a distinct and individual impersonation, embellished with illuminating touches here and there, which made it a splendid bit of lyric histrionism.

Her Mimi was a convincingly poetic and wistful girl, whose love for Rodolfo was very feminine if Bohemian. There was an undercurrent of sincerity in her presentation of the role which lent it dignity and gave it body and being.

Her voice, as we said before, is a lyric soprano of beautiful quality and considerable range, which in sustained pianissimo passages is exceptionally fine—even thrillingly so.—Philadelphia Evening Star, January 25, 1911.

No less a measure of praise is due the artistically imagined and brilliantly embodied Mimi of Lillian Grenville. There is a wide difference in Mimi, and they are far from being all equally charming. The Mimi that was seen last night was distinguished and commended by an air of refinement which many Mimis lack and by a suggestion of unsophisticated innocence which is too frequently missing. Mimi was not what is known in the language of the street as a "chippy," although she is sometimes represented as such. She was a young woman who, although poor, was not without the instincts of the gentlewoman, and it was as such that Miss Grenville, greatly to the advantage of the situation in which Mimi figures, represented her. From the vocal viewpoint her performance was not less satisfying. Miss Grenville's voice is not a large one, but



LILLIAN GRENVILLE.

it is singularly resonant and sweet, and there is a fine intelligence and a finished skill in her vocalization. She sang her melodious music with a moving eloquence and an appealing emotion, and her Mimi was altogether a singularly winning and at last a pathetically pitiful figure.—Philadelphia Inquirer, January 25, 1911.

Miss Grenville confirmed the favorable impression made this day week when she substituted for Miss Garden in "Thaïs," but she had the advantage last night of singing preparedly and not at brief notice. Her impersonation of the pathetic little grisette was thoroughly illusive in acting power, with stress on the underlying sadness of the character. Vocally she is satisfying in natural tones and in effective method; the prolonged note with which she departs in the first act was as sustained and sweet as when Melba used to sing the part.—Philadelphia Evening Telegraph, January 25, 1911.

Miss Grenville is a slender Mimi, whose pretense of the suffering caused by a wasting disease is much more convincing than that of some other plump sopranos who have preceded her in the part, and her beauty and grace of manner, with a voice of clear, pure tones and vocalism that shows intelligence and excellent training, and the ability to act in a natural and sympathetic manner make her an ideal Mimi.—Philadelphia Bulletin, January 25, 1911.

Miss Grenville's Europe successes will please her admirers in this country. More about her singing on the other side of the Atlantic in future issues of THE MUSICAL COURIER.

## Ondricek Studio Pupils' Evening.

Monday evening, June 26, the Ondricek Studio, 163 East Seventy-second street, was the scene of a pleasant musicale by four pupils, who delighted the large assemblage of interested listeners with their work which was of a meritorious order. The two particular features were Bozka Hejtmánek, a youthful pianist of twelve years, and Howard Martin, a young violinist, who disclosed a warm temperament and excellent qualities. Others participating were Annie Jelinek, pianist, and Charles Vinicky, violinist.

An ordinary piano contains a mile of piano wire and endless miles of misery for the neighbors.—New York Telegraph.

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## ALBERT SPALDING, VIOLINIST.

Although an American, Albert Spalding is a world violinist. Only two years ago Mr. Spalding made his debut in his native country and at once established himself as a serious artist. Americans, as a rule, do not appreciate the products of their own country whether in arts or sciences, and, like their English cousins, they have been accustomed to look up to the foreign artist, generally with the unpronounceable name, as their ideal. It is all the more to his credit, therefore, that Mr. Spalding has arrived at the point where he is mentioned in the category of the leading violinists of the day.

Albert Spalding's European tour of the past season has given him tremendous prestige in the old country and the appended criticisms are evidence of his achievements in London, where he is now giving the final concerts of his European tour. Americans should be proud to welcome Albert Spalding on his second tour, which will include the United States and Canada, in the forthcoming season, under the management of the well known impresario, R. E. Johnston, St. James Building, New York, under whose direction Spalding made his first tour in this country.

Mr. Spalding is a young man of remarkable ability, being an indefatigable worker, and his repertory contains all the great violin compositions. At his latest recital in London a few weeks ago he played the rarely heard Schubert fantasia, a composition not alone requiring a finished technic but profound musicianship. There were many musical connoisseurs present, upon whom this great performance made a powerful impression. Everywhere in Europe there is a following for this splendid artist.

Some criticisms of Spalding's recent London concerts follow:

Mr. Spalding showed equally valuable qualifications, a high imagination, a youthful emotionalism, and unimpeachable execution. But

his tone was the feature of the concert.—Daily Express, May 1, 1911.

A tone of unusual brilliance and purity.—Daily Telegraph, May 1, 1911.

Mr. Spalding played the sonata splendidly; his tone is in itself a sheer delight.—Standard, May 1, 1911.

Albert Spalding has returned to London with added brilliance in his technic and assurance in his style. In the earlier part of the program Handel's sonata in A major was given with great vitality, and two old French pieces were played with great delicacy and beautiful clear phrasing.—Times, May 1, 1911.

His playing is bold and vigorous, and yet does not lack tenderness. His technic is above reproach, and his tone is clear and resonant.—The Lady, May 3, 1911.

His remarkable skill in polyphonic playing was emphasized in Bach's unaccompanied adagio and fugue in G minor, while in a straightforward performance of Corelli's sonata in D, a very beautiful interpretation of Beethoven's romance in F, and a brilliant reading of Dvorák's mazurka and other pieces, he won decided success.—Times, May 9, 1911.

The violinist's breadth of phrasing and striking power of his tone were made manifest in Beethoven's well known romance in F.—Daily Telegraph, May 9, 1911.

At his second recital at Bechstein Hall, the playing of Albert Spalding was again marked by admirable ease and certainty, and by steadiness and brightness of tone. Corelli's sonata in B was given clearly and unaffectedly; Beethoven's romance in F with sensitive feeling, and Bach's unaccompanied adagio and fugue in G minor, with breadth and rhythm.—Sunday Times, May 16, 1911.

Mr. Spalding gave his second recital on the 8th inst., when he had a large and appreciative audience. His program was very varied and well calculated to display his technical powers which

are undoubtedly of the first order. His tone is rich and full, and he performs the most intricate of double stopping passages with fluency and ease. But Mr. Spalding is much more than a mere executant, for his playing has a very human quality that brings him into close touch with his audience.—The Lady, May 17, 1911.

He played Bach's famous "Chaconne" very finely, phrased broadly and boldly, and his intonation was of the best. It was a strong and vital performance tempered in the less urgent passages by a tone that was both pleasant and pleading.—The Standard, May 18, 1911.

Mr. Spalding has long been recognized as a violinist of no mean power, and his third recital at Bechstein Hall served to enhance the reputation he has already made as an interpreter of important works. Nothing could have been finer than his rendering of Handel's sonata in E, given with a vigor and decision which proved how careful a study he has made of that work. In the German, French, and other pieces included in his program, he gave an admirable illustration of his versatility as an artist. Bach and Debussy received equal justice at his hand, and the applause which he received proved how much to the taste of the large audience was his admirable performance.—Jewish World, May 19, 1911.

In all he displayed that accomplished technic and sympathetic interpretative power which give him a high place among the violinists to-day.—Reynolds' Newspaper, May 21, 1911.

He passed from the classic examples of Handel's sonata in E, and Bach's "Chaconne," both of which received broad and vital interpretation, to the older artists of the French school. Chausson's "Le Poème" was given with admirable feeling of its passionate accent, and Debussy's "Deuxième Arabesque" with a right appreciation of its dainty texture and bizarre impressionism.—Sunday Times, May 21, 1911.

The program selected showed the rising violinist at his best. The Schubert fantasy with which he opened the recital was given with a delicate verve and such sympathetic restraint, whilst in the beautiful Mozart concerto in D his excellent technic and charm of style were especially brought out.—Financial Times, June 7, 1911.

Mr. Spalding is a remarkably fine musician; his playing is strong, vigorous and full of interest and contrast.—The Lady, June 10, 1911.

The violinist's breadth of phrasing, grace of style, and purity of phrasing, were made manifest in Mozart's concerto in D, the lovely movements being presented with much sympathy and taste.—Daily Telegraph, June 2, 1911.

### Mario Sammarco as "The Barber."

The following notices from the London papers tell of Mario Sammarco's triumph at Covent Garden, May 31, as Figaro (the title role) in Rossini's merry opera, "The Barber of Seville":

Signor Sammarco, who sang Figaro's coloratura passages as easily as though nature had endowed him with a light soprano voice, gave the immortal "Largo al factotum" in capital style, obtaining a G on the difficult syllable "cit" in "citta," which was nearly as round as a ball, and almost as resonant as the note of a cornet.—London Morning Advertiser.

Her rendering lacks nothing in freshness and vivacity. The same remarks might well apply to Signor Sammarco's Figaro—one of his most complete and best remembered representations.—London Sportsman.

Signor Sammarco's Figaro cannot be praised too highly.—London Daily News.

As Figaro Signor Sammarco shows himself a first-rate comedian. Signor Sammarco sang superbly, his rendering of "Largo al factotum" being splendid.—London Daily Chronicle.

It would be difficult to imagine another Figaro than Signor Sammarco.—London Standard.

Signor Sammarco, who distinguishes every part he undertakes, was a splendid Figaro.—London Sporting Life.

Signor Sammarco is admirable as Figaro in all ways, and his singing of the "Largo" was splendid.—London Star.

The association of Madame Tetrassini and Signor Sammarco in "Il Barbiere di Siviglia" has given a new lease of popularity to Rossini's masterpiece, for the two artists have not only the fine powers of vocalization that the parts of Rosina and Figaro demand, but they enter with a genuine zest into the sparkling comedy of the opera.—London Sunday Times.

Signor Sammarco's Figaro is a thing of joy, and his singing of the "Largo" is perfection.—London World.

It would be difficult to surpass the sureness and lightness of touch of Mr. Sammarco in his embodiment of Figaro.—London Referee.

### Schenck Concerts on Century Theater Roof.

Monday evening of this week a season of summer night orchestral concerts was opened on the roof of the Century Theater (formerly New Theater). The program, also that for Tuesday evening, July 3 and 4, was devoted chiefly to national, patriotic and war music. Such numbers as Tchaikowsky's "1812" overture, Wagner's "Kaiser March," Suppe's "Light Cavalry" overture, and Elliott Schenck's Indian overture, "The Arrow Maker." Strauss' waltzes, "Wine, Women and Song" and "The Beautiful Blue Danube"; the barcarolle from "The Tales of Hoffmann," Handel's "Largo" and other popular favorites were also included in the program.

Thursday will be the first "Wagner Night," and next Tuesday will be the first "Symphony Night," when Schubert's unfinished symphony will be the principal number. Thereafter every Tuesday will be "Symphony Night" and every Thursday will be "Wagner Night." In order to

avoid making the program too serious on these evenings Mr. Schenck will devote the latter half of the list of offerings to popular music. Monday, Saturday and Sunday evenings soloists will add to the performances of the orchestra, which is made up of the old New Theater organization, with well known musicians. Maximilian Pilzer is the first violinist.

The Century roof overlooks Central Park. Some of the seats will be under cover, but the majority are at tables in the open air. Here refreshments will be served. Four elevators will carry the patrons up to the roof.

### Beebe-Dethier Sonata Recitals.

Conspicuous among the chamber music offering of next season will be the sonata recitals of Carolyn Beebe, piano, and Edouard Dethier, violin. The Beebe-Dethier recitals have come to be regarded in cities throughout the country with the same admiration that has long been accorded them in New York, and more recently in Boston. Concerts again will be given next season in the larger cities as heretofore, and also in other towns that have not yet been afforded an opportunity to hear Miss Beebe and Mr. Dethier.

In some cities, in response to requests, the sonata programs will be varied by the addition of solo numbers by both artists. Mr. Dethier has long taken rank with the younger generation of violinists, while Miss Beebe has to her credit a series of successful piano recitals.

In commenting upon the sonata recital given in Chicago last February the Post, of that city, said:

Miss Beebe and Mr. Dethier are excellently equipped technically, and animated by a sincere feeling which leads them to devote themselves to the most taxing of musical forms, the sonata. They have played together until they have grown into the mutual sympathy necessary for ensemble playing. Mr. Dethier has a full tone and broad manner of playing, while Miss Beebe understands the difficult art of making the piano unite with the tone of the violin.

### President of Mozart Society a Bride.

A special train Wednesday afternoon of last week took the members of the Mozart Society, of New York, up to Scarsdale-on-the-Hudson, where the president of the club, Dr. Adelaide Wallerstein, became the bride of Noble McConnell, a wealthy importer. The ceremony took place on the beautiful grounds of Mr. and Mrs. Adolph J. Wells. The hostess is a fellow club woman of the bride. The club sang "Faithful and True," from the "Lohengrin" bridal music. Dr. Wallerstein wore rare lace draped over white satin, with touches of silver on the bodice. Many prominent club women of New York and vicinity attended the nuptials. The Rev. Dr. Edwin Keigwin, pastor of the West End Presbyterian Church, New York, was the officiating minister. Over 300 gifts were showered upon the newly wedded pair. The bride of last Wednesday will keep up her activity in club work. The concerts of the Mozart Society during the regular season are given at the Hotel Astor.

### Stern Conservatory Pupils' Concerts.

The Stern Conservatory, of Berlin, which during the decade and a half that Prof. Gustav Hollaender has been at its head has grown to be the largest institution of its kind in Germany, gave during the month of June some sixteen public pupils' concerts, some of which were held in the Philharmonic and some in the Beethoven Hall. Of special interest was the program of the third concert, which was given up to productions of soloists with orchestra and which served to introduce to the public a number of very capable and advanced young artists. Felix Mendelssohn, a very youthful cellist, proved to be a worthy bearer of this proud name; he manipulated his instrument with skill and revealed a nature that promises to develop into a virtuoso of the highest type. A boy violinist, Boris Kroyt, also displayed remarkable talent. Another violinist, a few years older, Theodor Pogovici, gave a very creditable performance of the first movement of the Mendelssohn concerto, although his tone is not yet on a par with his finger velocity. The acquaintance of a gifted pianist was made in Hedwig Kreit, who revealed well grounded technic and a sympathetic touch and musical feeling. Dohnanyi's piano concerto in E minor served as a medium with which Hans Baer gave reins to his temperament, at the same time showing his good musical instincts, feeling and finger work, as well as an ear for tone quality. The concert as a whole served to show the quality of the work done at the Stern Conservatory and it was right in keeping with the high standards that have been maintained by this institution under the able leadership of Professor Hollaender.

### Lois Fox at the New Thought Chautauqua.

Lois Fox, the talented and artistic Southern singer, whose folk songs have entertained several large audiences during the past season, will leave New York next week to resume her post of musical director of the New Thought Chautauqua, Oscawanna, N. Y. Miss Fox has been offered a part in a musical comedy for production next season, but her plans have been perfected for a concert tour to embrace the principal Eastern cities. She is also to open her school in the autumn. Miss Fox will not accept stage engagements until after the coming season. It will be remembered that she recently gave a recital at the Hotel Martinique by request of her large clientele, mostly patrons of her first recital of the season at the Waldorf-Astoria.

### Hess and Pasquali Engaged for Saengerfest.

The Concert Direction M. H. Hanson has booked Ludwig Hess, the greater German lieder and oratorio singer and Bernice de Pasquali, the coloratura soprano of the Metropolitan Opera Company, for the saengerfest of the North Pacific Saengerbund, to be held in Seattle, August 16, 17, 18, 19, 20, 21 and 22.



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HAREWOOD HOUSE, Hanover Square, W. 1.  
LONDON, England, June 2., 1911.

Among those knighted by the King during the Coronation festivities was Frederick H. Cowen.

At her concert at Aeolian Hall, June 14, Beatrice La Palme brought forward some interesting new songs by Pedro G. Morales, Murray Davey, G. Clutsam, Graham Peel, Paul Rubens, and Madame Poldowski (daughter of Wieniawski). Of the latter composers there was programmed a group of songs consisting of "Silence," "Ballade au Rameau," "Dimanche d'Arvil," "Columbine," "Baldolini" and "Pannyre aux talons d'or," the composer accompanying. Of extreme modernity, the newest of the new in harmonic modulation and in the contour or lack of contour of the vocal line, these songs must needs be studied as well as listened to, if one would know if they possess real value. A first hearing gives the impression of their being but elaborate piano compositions with voice



CORONATION PROCESSION.

Royal carriage, showing new Queen Victoria Memorial and Buckingham Palace.

obligati of little meaning, oft approaching the superfluous. And in none of them did the piano alone succeed in suggesting a definite mood or creating the atmosphere suggested by the poem; hence, minus all vocal charm and being obscure instrumentally, there remains nothing further for the most unbiased judgment to consider but the thought that a better acquaintance with and a more intimate knowledge of the workmanship of the songs, individually and collectively, may reveal some hidden musical meaning or æsthetic mode of thought that will make them more intelligible. Madame La Palme sang them with a most pleasing quality of vocal tone, a feature that characterized her entire recital.

The following interesting letter appeared in the Pall Mall Gazette June 14:

SIR—In an article of May 31 you say: "The time has gone by, we fancy, when an English composer would use a foreign libretto, as did . . . Ethel Smyth in 'Der Wald.'" May I say, in reply, that "Der Wald" was an English story of my own invention, clad in German garb because I could not get it launched here as "The Forest," which was my first intention. "The Wreckers" had to be put into German, after composition, for the very same reason, and was translated back into English for a few scratch performances in London. What this entails in unsatisfactory work, worry and expense only the initiated know. The libretto I now have in view is in English and on an English subject, but it will be done into German before composing because (1) I write, I frankly confess, in order to be performed; (2) no self-respecting composer should consent to other than first-rate performances, especially in this country, where the public is wholly untrained and unable to distinguish between bad work and bad presentment; (3) there is absolutely no chance of getting adequately launched here, and even if there were it leads to nothing; whereas on the Continent, with its hundreds of opera houses, a work has soil in which to take root. May I conclude by saying, in illustration, that "Der Wald," three times performed in London years ago, is quietly going on now in Germany; and that this autumn I shall see the vast resources of a magnificent opera house abroad strained to magnificently produce "The Wreckers"? And this not grudgingly or of necessity, but as the natural attitude to a work chosen in open field, for artistic reason, and although by a foreigner. In a preliminary article, "The Wreckers" is described as "probably the most English work, in subject and treatment, that has ever proceeded from a British pen." Will your correspondent ask himself what sort of chance this very "English" work can have in England?

ETHEL SMYTH, Mus.Doc.

A delightful at home was given by Phyllis Lett, June 14, at her brother's home, 8 Lower Berkeley street. The musical program was one of much interest, containing several songs by Evangeline Florence and Frederick Rana-low, and songs at the piano by George Bryant. Several violin numbers were played by Miss Lett's talented sister, Hilda Lett (a pupil of Leopold Auer), among them the adagio from the Max Bruch concerto in G minor, which in particular was given with much charm and musical feeling. The hostess, at the urgent request of her guests, sang a group of songs composed of the aria "Mon cœur s'ouvre à ta voix," from Saint-Saëns' "Samson et Dalila"; Nevin's "Oh that We Two Were Maying," Landon Ronald's "Down in the Forest" and some old German songs.

At the dinner given to J. A. Fuller Maitland at the Hotel Cecil, on the occasion of his retirement from the post of music critic of the Times, John McCormack contributed several songs and Marguerite Stilwell, pianist, played the Brahms B minor rhapsody and the Liszt "Valse Impromptu" in A flat. Speeches were delivered by the Right Hon. Lord Alverstone, Mr. Maitland, William Johnson Galloway, A. B. Walkley, H. Plunket Greene, Louis E. Harfeld and Alfred Kalisch.

Francis Macmillen arrived in London this month to make a series of new records for a London phonograph concert. The Macmillen records have always been among the



FRANCIS MACMILLEN,  
Violinist.

most popular of violin records and the general demand for them shows no abatement. Mr. Macmillen will return to America in September for a tour which will cover all the large cities in a series of concert and orchestral engagements.

Sir Henry Wood was married June 19 to Miss Greatrex.

Among the artists who have appeared at the studio recitals given this season by Michael Zacharewitsch are the following: Marie Fromm, Madame Gleeson-White, Charles Knowles, O'Connor Morris, Ivor Foster, Adolph Mann,



CORONATION PROCESSION.  
Trumpeters and Life Guards.

Palgrave Turner, Edith Evans, Plunket Greene, S. Liddle, Nancy Price, Humphrey Bishop, Mavon Ibbs, Evangeline Florence, H. Engelhard, Phyllis Lett, Robert Radford,

Miss Hewitt, Thorpe Bates, Wilfred Douthitt and Roma Trémaïne.

Among the artists who contributed to the musical success of Madame Lehmann's at home, June 8, were Jeanne Jomelli, who sang several of the composer's delightful songs, including "To a Little Red Spider" and "The Cuckoo Song"; Hubert Bromilow, who sang some Russian songs, and Mr. Eisdell, two Strauss songs; Blanche Tomlin, who interpreted with much charm of manner one of Madame Lehmann's latest songs, entitled "Daddy's Sweetheart"; Irene Schärer, pianist, and Constance Collier, who recited "The Selfish Giant" to music by Madame Lehmann; also Ian McRobert, baritone. At a second at home, given by Madame Lehmann the following day, Blanche Marchesi was heard in the composer's new cycle of songs, "Prairie Pictures."

The farewell appearance of Kubelik and De Pachmann in a joint recital at Albert Hall, June 18, called forth one of the big audiences of the season. Tremendous enthusiasm and applause were accorded both artists, and numerous encore numbers had to be added to the listed program, which contained sonata by Beethoven for violin and piano, No. 5, in F, op. 24, played by Kubelik and De Pachmann; the Paganini concerto in D, by Kubelik and G. Schwab, accompanist; "Ave Maria," Schubert-Wilhelmj; Dvorák's "Humoresque," and the Bazzini "Ronde de Lutin," as further contributions by Kubelik, and a Chopin group by De Pachmann. De Pachmann will sail for America June 24 and Kubelik the latter part of July.

An interesting pianist is Ruth Lynda Deyo, who gave a recital in Bechstein Hall, June 16. A favorite pupil of the late Edward MacDowell, and gifted with a poetic sense and in command of a comprehensive technic, Miss Deyo



CORONATION PROCESSION.  
Royal carriage in Piccadilly.

interpreted in a manner worthy of the highest endorsement the Bach toccata in G major, the Schumann F sharp minor sonata, Chopin ballade in F minor, a group by Debussy, and MacDowell's "From the Depths."

Luranah Aldridge, vocalist, assisted by Ira Aldridge, pianist, and Sydney Brooks, cellist, gave a concert at Queen's small hall, June 17.

A singer of much promise is Winifred Hicks-Lyne, who gave a recital at Aeolian Hall, June 7. Possessing an excellently well trained mezzo soprano voice and a capacity for well thought out analysis of the mood and manner of the various schools and periods of musical thought, this young singer, who has also to her great advantage a natural charm of manner and personality, never fails of ingratiating herself in the good graces of her audience. Her program on the occasion of the above mentioned date opened with the Tchaikowsky "Air des Adieux de Jeanne D'Arc," in which Miss Lyne at once proved her worth as a singer of sound legitimate training and sympathetic intuitions. In a group of songs in English her diction was delightfully pure, and in a group composed of "Wir Wandelten" and "Sandmännchen" (Brahms), "Die Lotusblume" and "Volklidchen" (Schumann), "Traum durch die Dämmerung" (Richard Strauss), "Guten Morgen" (Grieg), her catholicity of training made easy the grasp of the essentials of German song.

EVELYN KAESMANN.

#### De Pasquali's Hurried Trip to Cuba.

Bernice de Pasquali returned to New York last Wednesday from Milwaukee, where she was one of the "stars" at the recent saengerfest. Thursday the prima donna sailed on the steamer Mexico for Cuba, where she is booked to sing at the Fourth of July celebration at the Hotel Miramar in Havana. The festival is under the auspices of American residents in Havana. Madame de Pasquali will remain but a short time in Cuba. She has engagements at Bar Harbor, Me., and is also one of the singers engaged for the saengerfest of the North Pacific Saengerbund, to be held in Seattle, Wash., August 16, 17 and 18.



**Zelda Seguin-Wallace in New York.**

Zelda Seguin-Wallace, remembered by many who recall opera in this country in a former generation, is visiting her son, Edward Seguin, at 558 West 184th street, New York. Zelda Seguin married David Wallace, a younger brother of the late General Lew Wallace, author of "Ben Hur" and at one time a United States Minister to Turkey. Edward Wallace died May 28, in Indianapolis, where he and his wife had resided.

Zelda Seguin was one of the great American prima donna contraltos, antedating Annie Louise Carey by some years. She succeeded to the honors that Adelaide Phillips had won during previous years, and was, beyond doubt, the reigning American contralto until Anna Louise Carey arose to the heights of her splendor. In grand operas Mrs. Seguin sang, at a moment's notice, more than forty such parts at Azucena in "Il Trovatore," Carmen in "Carmen" (being the first to present this opera in English in this country), Siebel in "Faust," Lady Allcash in "Fra Diavolo," Cherubino in "Marriage of Figaro," Gypsy Queen in "Bohemian Girl," etc.

She began her career in grand opera with the Richings-Bernard organization, then with the Parepa Rosa Company, Max Strakosch Company, and continued during its best days; also with the Maurice Grau Company, the C. D. Hess Company, the Emma Abbott Grand Opera Company, the Ford Opera Company and the J. C. Duff Company. She also had sung in concerts.

Among the great stars with whom Zelda Seguin was associated in grand opera were Parepa Rosa, Clara Louise Kellogg, William Castle, Sher. Campbell, George Conley, Brignoli, Perugini, Henry and James Peakes, Tom Karl, Joseph Maas, William H. McDonald, Thomas Whiffin, William T. Carleton, Jennie Van Zandt, Lillian Russell, and many more of the stellar lights of former opera days.

For many years Mrs. Seguin-Wallace has devoted herself to home life in Indianapolis, amid surroundings that more than compensate for her surrender of the honors of stage life. Some years ago she was badly injured in a train wreck, in which the well known manager, John Norton, of St. Louis, lost his life. For many months her injuries threatened her life, but medical skill at length triumphed, and she has lived succeeding years of retired and exceedingly happy life. The beautiful Wallace suburban home, at Cataract Falls, Ind., was destroyed by fire a few months ago, and all of Zelda Seguin's opera scores, the parts in which she had won fame, and also all her costumes, were totally destroyed, much to her grief. She had intended presenting the scores to some musical school. She will remain at the home of her son for a fortnight or more.

**Manager Brown to Produce "Paoletta."**

The age of grand opera in English has dawned. The agitation over the subject—and especially the subject of American opera—has inspired the American composer to bend his efforts toward the creation of a real American opera. And these efforts have not been in vain, because managers have heard the call and have produced several within the past two years, among them "Paoletta," book by Paul Jones, an American, and music by Pietro Florida, an Italian, who has been a resident of the United States for eight years.

When first performed last year, at Cincinnati, with Bernice de Pasquali and Edna Showalter alternating in the title role and with David Bispham in the principal baritone part, the unanimous opinion of critics and musicians was that this opera was worthy of a place in the repertory of opera companies, and, inasmuch as it has stood the test of twenty-nine public performances, many music lovers have been at a loss to understand why it has seemingly disappeared.

Manager Brown is responsible for the statement that he is mainly responsible for this circumstance, because he has other plans for it, among them being a tour of thirty weeks with the full complement, cast, scenery and costumes, as employed at Cincinnati, at which time \$35,000 was spent on the production. The scenery, properties and costumes alone cost \$40,000, and it is with this equipment that the work will be heard during the coming season.

"Paoletta" may be described as a spectacular romantic opera, and in brief the story is as follows: There once ruled in the kingdom of Castile a good king, El Bueno, who dearly cherished two treasures, his beautiful daughter Paoletta and a magic mirror or talisman brought by a crusading ancestor from the Holy Land. To protect this talisman it was enshrined in a sanctuary, and for its further protection the king issued a decree that any man found lingering within its precincts would be punished by instant death. For centuries the possessor of the talisman had been victorious in war, until suddenly its luster dimmed and its power waned.

In his distress the king sent for a Moorish magician, Gomez, to discover the trouble. Upon reaching the court Gomez sees Paoletta and becomes enamored of her. He

declares that the successful suitor will restore the luster to the talisman. The king announces a contest for the hand of his daughter and the fiesta of flowers takes place, in which the knights of the yellow, red and white roses compete for Paoletta's hand.

The knight of the white rose, Don Pedro (who some time previous had ventured into the sanctuary and there surprised Paoletta, who had given him a white rose), is just about to be declared the successful contestant when another suitor arrives, a knight clad in somber black, who is later recognized as the magician, Gomez. He by his magic charm wins the hand of Paoletta and compels her to forget Don Pedro. At the same time he assumes the appearance of a charming youth—Prince Muza by name—and



PIETRO FLORIDIA.

in this guise wins the affection of the princess. By his machinations Muza secures the banishment of Don Pedro and arranges a great marriage feast which shall unite him to the princess. According to his fancy the bride shall be the only one attired in white, while he and his retinue are attired in black.

As the ceremony is about to begin Don Pedro, disguised as a minstrel, enters the hall and challenges the Moor. A great tumult arises and the priests in the temple, hoping to quiet the uproar, bear in the mirror, whose power begins at once to remove from Paoletta the spell which the Moor has cast upon her, but, falling at the same time upon him, he becomes once more the old and withered Gomez, while Paoletta, with a shriek of joy, falls into Don Pedro's arms.

The opera itself is essentially a fairy legend clothed in the garb of rich and melodious music of the delightful charm and spontaneity, alternating with what may perhaps be recognized as the accepted musical expression for certain phases of emotion of which Mr. Florida and Mr. Jones have elected to avail themselves throughout the work. All through the opera there is the quality and the dignity of classic music, yet it is popular in the best sense of being continuously pleasing and melodious, while the many lovely arias, the bold and vigorous choruses, and the surging, thrilling climaxes not only make a strong demand upon the serious consideration of the public, but stamp Florida as a composer who is a master of orchestration

and a creative artist of delicate fancy and substantial vigor. Said the Cincinnati Commercial-Tribune:

The charm and vigor which characterize the best of the Italian school is evident in the score of "Paoletta"—namely, melodious treatment of a popular subject, a treatment not harassed or impeded by long recitatives or obscure or elaborate orchestral commentary, but one full of life and movement, spontaneous melody and powerful harmony.

Mr. Florida is the composer of four operas which have been produced in Europe, "Maruzza" having had some 2,000 performances. He is also the composer of a symphony which has been performed by many orchestras in the Continental countries as well as by the Cincinnati Symphony Orchestra, and is to be produced the coming season by other orchestras in this country.

**Emma Koch and the Liszt Centenary.**

As the only living Liszt pupil among the gentler sex still appearing in public in Germany, Emma Koch will be an interesting figure during the season of 1911-12, which is to be so rich in Liszt centenary concerts. Emma Koch is to give a recital in Berlin with an exclusive Liszt program and she has also been invited to assist as soloist at a big Liszt celebration to be given in Breslau. As a Liszt pupil, Fräulein Koch is, of course, an enthusiastic interpreter of the master's compositions for piano and she also is a great devotee of Beethoven and Schumann. During the past winter she played a Beethoven program in Berlin consisting of the concertos in C minor, G major and E flat major. In connection with the Schumann centenary she gave a recital of which the program was made up entirely of that master's works.

**Vance Thompson Returns.**

The representative of the New York American, Vance Thompson, has returned to America from Europe.

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### Tribute to a Teacher.

The following letter was received by Frantz Proschowsky, the Berlin voice teacher, from Belle Applegate, one of his pupils:

BERLIN, Germany, May 18, 1911.

DEAR MR. PROSCHOWSKY:

Some time ago I had occasion to consult a famous specialist about my throat. I never could depend upon my voice, and concluded that there must be something radically wrong with its mechanism. This specialist pronounced my throat a perfect one, but said my vocal chords "leaked air," that if I could find a vocal teacher who could show me how to "tie the chords," I should make a great career.

When I started out to learn to sing I had a pure soprano voice, but one teacher after the other did me no good, or helped me to lose my high voice. I came to Berlin in despair. One day I accidentally read an interview which you had given to a music critic. I noticed the attention you called to "high and low nose resonance," and your preference for the former. I will be perfectly just and say frankly that I did not know what you meant, but the whole tone of the interview impressed forcibly. I was too skeptical however to believe in any one teacher absolutely, having had so much bad experience. A well known musician shortly afterwards called my attention to you again, said he had heard several of your pupils sing and that the progress which they all seemed to make from lesson to lesson was remarkable. He advised me to go and have a talk with you.

And in following his advice, I can truthfully say that you are the only teacher with whom I have studied who understands my voice. In an unbelievably short time you have pointed out to me



BELLE APPLIGATE AS BRUNHILDE.

all my faults, and in equally short time are correcting them. In all my experience I have never met any one who has made such a scientific study of the voice, and with it all, your method is so simple—so reasonable, that I feel it my duty to tell you in writing how grateful I feel for your untiring work and interest in my behalf. My other teachers (yes, I have had several, and among them are some great names) gave me their best, but it was little compared with your wonderful method of singing.

Please excuse my great enthusiasm, but after the despairing struggle which I have had to find a teacher who could understand my voice, I feel that it is only just that I should acknowledge my indebtedness to you.

Yours most gratefully,

(Signed) BELLE APPLIGATE.

### Rubinstein and Lhevinne.

Rubinstein, it is said, interested himself greatly in the career of Josef Lhevinne. It was when Lhevinne, as a boy, was studying at the Moscow Conservatory that Rubinstein first heard him play. A friendship sprang up which lasted until the death of the famous master. Rubinstein was at once so impressed with the genius of his young countryman, then fourteen, that he had him play Beethoven's "Emperor" concerto at one of the Moscow symphony concerts. It was a remarkable success and a turning point in the career of a young artist destined to become renowned.

Lhevinne states that one of the most treasured memories of his life is connected with that concert. He remembers the nervous strain he was under, being overwhelmed at the honor conferred, as well as by the presence of Rubinstein and Tschaiowsky, who were in the audience. At the conclusion of the performance which had proved so successful, Lhevinne was quite overcome when Rubinstein embraced him, in view of all, laid his hand upon his head and said: "Very good, very good. Work hard. You will make a name in the world." In later years Lhevinne was often a guest of Rubinstein, while also enjoying a close friendship with Tschaiowsky.

A gracious tribute from one noted artist to another is evidenced in Ernest Hutcheson sending his pupil, Paul Wells to Berlin for special work under Josef Lhevinne. In

a letter to Mr. Hutcheson, Mr. Wells writes from Berlin that some of the German critics are likening Lhevinne to Rubinstein, and he adds that "Lhevinne has grown into a veritable piano giant." Press opinions follow:

He has technic and temperament to spare and is magnetic and brilliant, resembling Anton Rubinstein not a little.—New York Evening Post.

Under his hands the piano finds a voice with which to sing.—Chicago Chronicle.

He is peculiarly adapted to follow in the footsteps of Rubinstein.—New York Press.

He plays with a masterful sweep and the emotional power of a Rubinstein.—New York Press.

The next in succession to Rubinstein himself.—Boston Transcript.

While there was but one Rubinstein, there is today but one Lhevinne.—Milwaukee Wisconsin.

Lhevinne will make his fifth American tour next winter beginning January 4 with the New York Philharmonic Society (six engagements), followed by appearances with the leading orchestras and musical societies in the East and Middle West.

### Giulia Allan as Lucia and Violetta

Giulia Allan, as leading coloratura singer of the brief season of grand opera first at the People's Theater and later at Daly's Theater, New York, scored several marked successes. She made her first appearance with the New Opera Company as the heroine in Donizetti's "Lucia." A free translation of the criticism in the Staats-Zeitung of June 6 follows:

Donizetti's "Lucia" was long ago pronounced dead, but the melodious opera always looms up when one finds a coloratura singer able to sing the florid music of the title role. Such a one appeared last night under the direction of the Zuro Opera before the Bowery public at the People's Theater in the person of Giulia Allan, who is known through her previous performances of opera in New York. Miss Allan appeared a more slender and elegant figure than some rivals among soprani virtuosi, and with it she displayed a beautiful, light, fresh voice, even in all registers. She sang her staccati, trills and runs in fluent fashion. She recalls, in some respects, the Melba of twenty years ago. Miss Allan's debut on the Bowery proved the anticipated tumultuous success.

The Brooklyn Eagle of June 10 refers to Miss Allan as Violetta in "La Traviata," saying:

The hit of the evening fell to Giulia Allan, who sang the florid music of the first act of "La Traviata" so charmingly that the audience was captivated. She was rewarded with tumultuous applause and curtain calls innumerable.

### Artists Under Foster & David Management.

John Barnes Wells and his wife have been enjoying themselves at Delaware Water Gap for several weeks. Mr. Wells will have his usual busy season beginning about October 1. He is again to be soloist at the Church of the Divine Paternity, New York, which position he has held for the past four years.

Edward Strong, tenor, with Mrs. Strong, will spend July and August at Northfield, Minn. Mr. Strong's season, which has just closed, has been most successful and many re-engagements have been made for the coming season. He will spend his vacation in preparing a number of recital programs for next season's use.

Frederic Martin, basso, closed his season last week at Willow Grove, Pa. He is now at his country home in Rhode Island and will remain there until the festival at Knoxville, Tenn., in July.

Also Nina Dimitrieff, the Russian prima donna, who toured the country so successfully with the Russian Symphony Orchestra on its recent trip, will be under the exclusive management of Foster & David, 500 Fifth avenue, New York.

### Soloists at the Schenck "Pops."

Mary Hissem de Moss, soprano, appeared as soloist at the opening concert with Elliott Schenck on the roof of the Century Theater, Monday evening of this week. Charlotte St. John Elliott, formerly of the Metropolitan Opera Company, sang Tuesday night, and has also been engaged for Thursday night of this week.

### Dippel Working Abroad.

The head of the Chicago and Philadelphia opera companies, Andreas Dippel, is taking a vacation at his home near Vienna. Reports indicate, however, that he has his secretaries with him and is working as usual.

The legal profession is much exercised over the problem of what offense A is guilty of if he sees B walking in front of a motor omnibus and doesn't try to save him. If B is learning the cornet and lives next door to A, the answer is easy.—London Opinion.



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**Phyllis Lett's Success.**

Phyllis Lett is taking an honored place among the leading contraltos through the fervor of her singing and the beauty of her voice. Her interpretation of the leading oratorio parts reflects an intelligent perception of the true import of the text and a consistent striving towards high ideals. The following press notices give a succinct account of her successes at recent concerts:

**PHYLLIS LETT IN BACH'S MASS IN B MINOR, HALLE CONCERT, MANCHESTER.**

Of the soloists, Phyllis Lett was by far the best. The tones of Miss Lett's voice are specially noticeable—they often resemble the low notes of a flute, and when she sings a florid Bach aria, with an equally florid obligato, for a solo instrument, the effect is particularly telling.—Daily Mail, March 10, 1911.

If Phyllis Lett does not take care she will become a very great singer, and that will be regrettable, because she will want fees quite beyond the resources of the Halle Committee. She sang beautifully last night.—Manchester Daily Dispatch, March 10, 1911.

We have rarely heard anything more striking in expressive eloquence than Miss Lett's delivery of the "Agnus Dei." The delivery of the opening phrase was a marvel in poignant expression.—Manchester Evening News, March 10, 1911.

**PHYLLIS LETT IN "THE DREAM OF GERONTIUS," LEEDS CHORAL UNION.**

Phyllis Lett, who undertook the part of the Angel, deserves warm commendation for her artistic reading, and in particular for the success with which she restrained a temperament naturally somewhat exuberant, and never forgot the elementary fact that emotionalism is out of place in such a part. The beauty of her voice was strikingly manifested.—Yorkshire Post, March 9, 1911.

Of the singing of Miss Lett in this work it is only necessary to say that she sang her part in such a way as only a true artist can sing it.—Musical News, March 11, 1911.

Phyllis Lett used her warm, sympathetic voice with a refinement of style that suggested not the tenderness only, but the rarefied



PHYLLIS LETT.

atmosphere which marks the music of the role.—York Daily Observer, March 9, 1911.

Phyllis Lett sang the part of the Angel most beautifully.—Musical Standard, March 18, 1911.

**WEST KIRBY FESTIVAL, 1911.**

Phyllis Lett sang Elgar's incomparable "Sea Pictures" magnificently, especially "Sabbath Morning at Sea," which was moving in its effect. There are few artists who so completely get at the heart of these songs as does Miss Lett, whose treatment of them has poetic beauty combined with intellectual force.—Liverpool Courier, May 13, 1911.

**SHEFFIELD MUSICAL FESTIVAL, 1911, "THE MESSIAH."**

The moment the round, rich voice of the contralto, Phyllis Lett, sounded through the hall one felt that she easily outshone her colleagues. Nothing could have surpassed the pathos and beauty of tone in Miss Lett's singing of "He Shall Feed His Flock." She must be declared an ideal "Messiah" contralto. Her reading of "He Was Despised" was worthy of Handel Festival environment.—Sheffield Daily Independent, April 27, 1911.

**An English Exponent of Modern Music.**

Mary Cracroft, the English pianist, has set herself the task of introducing modern compositions of merit. That she is well equipped for this sort of missionary work has been amply proven by the success with which she met last season in this country. True, she did not neglect the compositions of the masters of past days; but her playing of the modern Russian and French music stamped her as a pianist who would always be heard with respect. As an interpreter of Debussy, she has earned recognition as an

authority, and her Russian programs have brought her fame. Like Busoni, she has revived the Liszt "Legends" and the Bach organ pieces, which she plays with the same sincerity of purpose disclosed in her rendering of the more modern compositions.

**Maconda's Tour to the West.**

Charlotte Maconda, the soprano, is back in New York after a tour in the West, during which she sang with orchestra. The following criticism is from the Daily Oklahoman (Oklahoma) of May 13, 1911:

Charlotte Maconda sang first the polonaise from "Mignon" (Thomas), and later that wonderful composition for the voice, Mozart's "Magic Flute." Madame Maconda is universally acknowledged to be the greatest coloratura soprano in this country, and the latter composition gave opportunity for a demonstration of her

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at Worcester, Mass., Nov. 28

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at Boston, Mass., Dec. 1, 2

**BOSTON SYMPHONY ORCHESTRA**  
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at Boston, Mass., Dec. 13

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**CINCINNATI SYMPHONY ORCHESTRA**  
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marvelous facility of execution, the delicacy of her highest notes, the flutelike quality and color of her voice. She was recalled after both appearances and on one occasion gave a waltz movement of Strauss' "Voce di Prima Vera."

The following notices from Meadville, Pa., refer to a recent concert, where Madame Maconda was easily the star:

The Allegheny College Glee and Mandolin Club concert Tuesday evening in Ford Memorial Chapel was the best product of the local college in many years. The wonderful voice of Charlotte Maconda added greatly to the pleasure of the program. The chapel was entirely filled with the appreciative audience.

Madame Maconda possesses a charming control over her voice, which won the complete admiration of the audience. She sang many of the most difficult selections with a remarkable degree of ease and was compelled to respond to many encores.—Tribune-Republican, Meadville, Pa., June 21, 1911.

Madame Maconda, the soprano soloist, well every one knows. She was popular with the audience, her beautiful voice lent a charm to the occasion that will be remembered for a long time. She is certainly an absolute mistress of her art. She is a singer that will always be welcomed in Meadville.—Meadville Daily Messenger.

Madame Maconda will defer announcing her engagements for next season until early in the autumn. This singer, whose popularity remains unchanged, made many new friends on the last spring tour.

**Sumiko Takao, a Ciaparelli-Viafora Pupil.**

Sumiko Takao, who has been called "The Melba of Japan," is a pupil of Madame Ciaparelli-Viafora, formerly with the Metropolitan Company. The Japanese singer recently made a successful debut at the Fifth Avenue Theater, New York.

It is pleasant to watch artists of all kinds writhing under treatment from the critics which is exactly parallel to their own dealings with nature.—Manchester (England) Guardian.

**William Bachaus in Germany.**

Appended are several press tributes to William Bachaus culled from German papers:

The concert opened with Bach's French Suite No. 48 in G major, which was played brilliantly, though underneath one read the hidden meaning of peace and quiet. Then followed Beethoven's C minor sonata, op. 27, No. 2. We have never before heard this sonata performed in such intellectual and tonal manner since the time of Hans von Bulow. Then came the Brahms variations on a theme and fugue by Handel, op. 24, in B major, a composition that only the most accomplished artist can even attempt, and Bachaus played it with fine technic and poetic feeling. The breathless listeners were in a constant state of admiration for this marvelous combination of complete pianistic knowledge and the beauty and charm of his playing.—Darmstadter Zeitung.

The imposing interpretation of the variations and fugue on a theme by Handel by Brahms was a gigantic feat performed in an unusual and wonderful way.—Darmstadter Tagliche Anzeiger.

One could say nothing better about Wilhelm Bachaus than to call him (without overestimating him at all) the best and finest interpreter of Liszt of modern times.—Darmstadter Tagliche Anzeiger.

The Paganini variations offer difficult technical problems, and one must have attained a high degree of virtuosity to be able to perform these successfully. Mr. Bachaus played these compositions with wonderful power and delicacy of touch, and the thorough understanding with which he grasped and mastered these variations prove that he has accomplished something unusual and something that can be considered as the pianistic feat of modern times.—Wiesbadener Tageblatt.

**Festival of the North Pacific Saengerbund.**

The music festival (or saengerfest) of the North Pacific Saengerbund will be held in Seattle this year, August 16, 17 to 22. The "bund" was organized in 1901. The officers are Albert M. Birkel, of Seattle, president; S. Simon,



of Portland, first vice president; B. Schramm, of Bellingham, second vice president; L. Hirschberg, of Seattle, secretary; D. Zimmerle, of Seattle, treasurer, and E. Arnold, of Tacoma, flag bearer.

**Huhn's Cycle to Be Sung at Scarborough.**

Bruno Huhn's song cycle, "The Divan," which has had several performances during the late season and also this summer, will be given again Saturday evening, July 8 at the Sleepy Hollow Country Club at Scarborough-on-the-Hudson. The composer will be at the piano and the quartet of singers include Edith Chapman-Gould, Mildred Potter, William Wheeler and Bertram Schwahn.

**Schirmer in Paris.**

The head of the Schirmer house of New York, Rudolph Schirmer, was in Paris last week.

"Didn't you say that unfortunate aviator was singing as he fell to the ground?"

"Yes, I heard him distinctly."

"Could you tell what his song was?"

"Sure; it was:

"Break, break, break,

On those cold, gray stones I see,

And I would that my tongue might utter

The thoughts that arise in me."

—Dansville Advertiser.



**Grace Briggs, a Valeri Pupil.**

Grace Briggs, who is one of Delia Valeri's most talented pupils, is now on a concert tour of the Middle West. Newspaper opinions of two recent successes follow:

The song recital given by Grace E. Briggs was a rare musical treat. Miss Briggs has an excellent voice of wonderful range and will doubtless win for her recognition in the music circles of the country. The program was good throughout and each number was appreciated by the audience. Her rendition of the Italian songs was especially excellent.—Montezuma, Ia., Palladium, June 3, 1911.

Those who heard Grace Briggs in concert recital Friday were more than pleased with her beautiful, rich and sweet mezzo-contralto voice. She gave a delightful program, many of her selections being from the operas and sung in Italian.—Montezuma, Ia., Republican, June 3, 1911.

The friends of Grace Briggs, who gathered last evening to hear her in a song recital, were more than delighted with the lovely voice of the young singer and her rendition of a program that included most difficult numbers. Her voice is mezzo-soprano, with some unusually rich and lovely tones. Those familiar with her voice before she studied under Madame Valeri are more than proud of the progress that she has made, and predict a future for Miss Briggs in the musical world. Her earnest work, added to natural endowment, promises unusual things. The "Strida la Vampa" selection is the one sung before Alessandro Bonci, which won her such warm commendation, and was much appreciated last evening.—Hutchinson, Kan., Gazette, June 10, 1911.

It will only be a short time until the people at Hutchinson will be following the operatic career of one of its native daughters with pride and interest.

Only a couple of years ago Grace Elizabeth Briggs left home to study in New York City, hoping to develop her voice and be able to reach the heights of a career for which she was industriously laying the stepping stones. After reaching the metropolis she was fortunate in getting instruction from Madame Valeri and she has



DELIA M. VALERI.

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worked hard and faithfully. Last evening her friends reaped the result of this hard work.

Miss Briggs has a mezzo-soprano voice of rare timbre. She enunciates her words so that you hear every word, a rare thing with some of even the best artists. Her stage presence is good and she is at ease while singing. The wonderful progress of her work under the great instructor was commented upon.—Hutchinson, Kan., News, June 10, 1911.

**MUSIC IN MEMPHIS.**

MEMPHIS, TENN., June 26, 1911.

Herman Kellar, B. F. Turner and John R. Pepper have endorsed a movement for a Southern Conservatory of Music, which will mark a distinct era in the musical art of Memphis. The conservatory will open this fall with a faculty consisting of Herman Kellar, voice; Mrs. Herman Kellar, children's voice department; Jacob Bloom, violin; J. G. Gerbig, piano; Mrs. Besselee Irvin, piano; Mrs. Jacob Bloom, piano; Ernest Hawke, pipe organ, piano and history and theory of music, and Birdie Chamberlain, accompanist. A French and German department will be added and Professor Bloom will conduct an orchestra class. Professor Kellar will have charge of the choral work and sight reading. Articles of incorporation for the conservatory will be taken out at an early date and headquarters will be in the Masonic Temple, the entire second floor having been rented for this purpose. A \$2,000 pipe organ and several pianos will be placed in the recital hall.

Edmund Wiley gave his second pupils recital Wednesday, June 14, at the Woman's Building. Nina Block, of Wynne, Ark., was the accompanist. Excellent numbers were given by the Arion Quartet composed of Messrs. Hoffman, Blanton, Banning and Mote. Special numbers from the artist class were presented by Mrs. Mark H. Brown and Grace Shelton, of Covington, Tenn. Pupils

participating were Lucy Ward, Grace Wortham, Sara Hunt and Vera Stone, of Milan, Tenn., and O. M. Watson, Clarence Banning, Keith Blanton, Ed Hoffman, Richard Martin and E. C. Mote.

The fourth of a series of seven closing recitals by pupils of Mrs. E. T. Tobey's school of music was given by Elizabeth and Virginia Wills and Thelma Hamlet on June 22. Marion Kavanaugh and Paul Stalls ably assisted with the program. Miss Kavanaugh is a pupil of Mattie See Senter and she was accompanied by Florence Turner at the piano. The next recital will be given Wednesday, June 28, and will be a class recital, and on June 30 the final recital will be presented by members of the repertoire class. Mrs. Tobey leaves July 5 for Chautauque, N. Y., to fill her annual engagement as member of the faculty of the piano department of the summer school.

Elizabeth Mosby leaves at an early date to spend the summer in New York City, where she will study music.

Mrs. Wesley Halliburton, who so successfully conducted the department of music for the Nineteenth Century Club,

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has been reappointed to the chairmanship for the coming season and this assures success of the department.

Mrs. Ben Parker, the newly elected president of the Beethoven Club, is spending a few weeks with friends in the north.

Augusta Semmes, business manager for the Memphis Symphony Orchestra, is making a three weeks' trip to Chicago and the great lakes.

Mrs. Spandow, the distinguished musician, daughter of Mr. and Mrs. W. A. Gage, has returned to her home in Paris, after a delightful stay with her parents in Memphis.

Mrs. R. Brinkley Snowden, former president of the Memphis Symphony Orchestra Association, is making an European tour.

Maud Kennedy Cate will resume her study of vocal music with Chicago teachers this summer.

NOLA NANCE OLIVER.

### Alice Preston Sings with Russian Orchestra.

Alice Preston, soprano, of Tuxedo Park, N. Y., was soloist at the promenade concert given by the Russian Symphony Orchestra at Madison Square Garden on Tuesday evening, June 27. As it was "Italian Night," Miss Preston sang the Balatella aria from "Pagliacci," the "Coppélia" waltz and two Italian songs. She met with her usual success, not the least striking feature being her elegant stage appearance and deportment. Miss Preston has a number of engagements ahead for Newport, Bar Harbor and other fashionable watering places, where she is a favorite.

### Musikschulen Kaiser in Vienna.

The directors of the Musikschulen Kaiser, in Vienna, announce that the thirteenth Musikferialkurs will begin July 17, which includes tests in piano, violin, organ, singing, harmony, counterpoint, instrumentation, method, etc. Four half scholarships are offered, two of which will be bestowed upon teachers. Prospectuses free on application.

### Who Would Be a Manager in Summer?

Manager E. S. Brown has just returned from a successful Western trip, but says that after six weeks of hard traveling, often with the thermometer at 110° in the shade, he received several letters from artists under his management, most of which closed with "I hope you are enjoying yourself."

"Augusta Cottlow, Rosa Linde, Gardner Lamson, Helen Waldo, Nellie Wright, Paul Dufault, Fuji-Ko, Royal Dammun and Mary Cracroft are all taking their vacations," said Mr. Brown, "and I am sweltering in New York. It looks as though these good people have conspired to lead me into the sort of game we boys used to play when I was knee high to a cricket. If we had a ball field to clear of stones, we would inveigle one very energetic youngster to the grounds and set him to work. We would help him for a few minutes and then, when he was well warmed to the work, one by one go away, ostensibly to get a rake or some other supposedly necessary implement. Needless to say, we never returned till the field was fairly clear. I am clearing the field, and I suppose when my artists return to New York, they will all ask me if it was hot enough for me this summer!"

### Max Pauer in Leipsic and Dresden.

The following criticisms on the piano playing of Max Pauer are of special interest because written by two of the ablest critics in Germany:

We were carried up far above the narrowness and stuffiness of most pianist recitals yesterday by the mental and technical abilities of a really great master, climbing up to the summits of musical perfection, until we craved to shout out our new-gained freedom of view and elevation of spirit in our enthusiasm. Max von Pauer.



RECENT SNAPSHOT OF MAX PAUER.  
Taken at Lucerne.

most worthily embodies that impersonal masculinity in art that appeals to us in its ennobling and free accents, a gift that has become only too rare since the death of Hans von Bülow, and d'Albert's retirement.—Arthur Smolian, Leipziger Zeitung, Leipzig, February 27, 1911.

Pauer, as a pianist, is undoubtedly the greatest of those pedagogues who give a practical illustration of their abilities. His work is characterized by sound, pure, masculine, broad and virile qualities. He has a complete mastery of all the nuances of touch in demand from gigantic Bach onward to dreamy Schumann: titanically sonorous metallic anvil beats, and daintiest gold smithy work as a setting for sheeny pearls. He is an ascetic in the use of the pedal.—Dresdner Nachrichten, Dresden, November 23, 1910.

### Kelley Lecture-Recitals in Ohio.

Edgar Stillman Kelley and Mrs. Kelley gave a lecture-recital on "Nationality in Music," June 26, at the Miami, Ohio, University.

The Holstein String Quartet, with Mrs. Kelley at the piano, played Mr. Kelley's quintet at the opening concert of the Ohio State Music Teachers' Association in Dayton, June 27. The next morning, June 28, Mr. Kelley read a paper before the convention on "Problems of Modern Abstract Music," Mrs. Kelley assisting in the illustrations at the piano.

Talk about tough luck—Mary Garden's engagements are all in the winter time, and when summer comes she has to put some clothes on.—Washington Post.

'Twas in the choir, they stood in line where many others were, But no one saw the fervent look that passed from hymn to her.  
—Dallas News.

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## THE MUSICAL COURIER EXTRA

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GREATEST ADVERTISING MEDIUM FOR MANUFACTURERS AND IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF. SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY. For Particulars apply to SATURDAY EXTRA DEPARTMENT.

Who so foolish now to rise and say  
 That rag-time is not here to stay?

A SCHUBERT memorial was dedicated on June 18 at Gmundén, Austria. And just about time, too. Other cities please follow.

To succeed J. Fuller-Maitland, resigned, H. C. Colles now has taken official incumbency of the position of music critic of the London Times.

DURING the singing of the English national anthem at the Coronation opera performance, thieves stole \$92,000 worth of jewels from the audience. The happening points its own moral.

YESTERDAY, July 4, was Independence Day, and the chief thought aroused by the numerous musical celebrations was the wish that George Washington might return and free us from "The Star Spangled Banner."

TASTES differ. The tenor Schmedes, who could not retain his American engagement, sang Siegfried in the Vienna Imperial Opera recently. They have really no claim to vocal judgment in the Fatherland and German Austria.

DIFFICULTIES in the opera houses of Hannover and Brunswick, referred to in this paper in the past, have not been adjusted as yet, for only two weeks ago Herman Riedel, the successor of Franz Abt at the Brunswick Opera and for thirty-one years its conductor, suddenly resigned and now retires to become a piano teacher in that city.

KEEN interest is being manifested in the series of letters received by Max Bruch from Professors David and Joachim, and now being given to the world for the first time by THE MUSICAL COURIER. In this issue will be found the second of the serial articles containing the letters, and every violinist will read with sympathy of the early lack of proper appreciation of the afterward famous G minor concerto by Bruch.

THIS thing has got to stop or some of our New York writers on music will get fits, more than ever. Here is the news from Cologne to the effect that a week ago last Tuesday the "Rosenkavalier" had its first performance in that city under Strauss' own direction and that the opera was accepted as a remarkable work and arrangements made for repetitions. This will never do. The people of Europe must stop it; it is an offense against the amour propre of our New York writers—some of them, which might lead them to recognize Strauss ten years from now—as it happened with Wagner, here in New York.

In the Neue Freie Presse, of Vienna, there were these eulogistic lines following upon the death of Gustav Mahler:

Gustav Mahler died quietly this evening at five minutes past eleven. The sad news of his death has touched the hearts of the Viennese. Whether friend or foe, whether ardent follower or bitter opponent, all who are interested in the art of our city, were and are of one mind; this was a wholly great man, strong and original, the incarnation of poetry by the great and singular fortune of personality. It is hard to imagine Gustav Mahler cold and stark, since all in him was life and energy, will and impulsiveness. He was to us not Director Mahler, not Conductor Mahler, not Composer Mahler. He was simply "Mahler," the surest title of popularity in the bestowal of the Viennese public. We accepted his queerness and his peculiarities, and we learned to laugh over them. He was the figure of scores of clever and good-humored caricatures which took off his queer motions at the conductor's desk. This slender, thin man, who hurried through the streets bareheaded from choice, talking to himself and eagerly gesticulating, was respectfully pointed out as "Mahler." Without being really a public man, without frequently making his bow to the society of the city, Mahler was the best known stage manager in Vienna for these many years. As the director of the opera he had, to be sure, stirred up opposition enough, from above and below. His energy, his force, his dominating will was continually embroiling him. Caution and conservatism was not in the man. He was a born fighter, and he never turned back from any engage-

ment. When he was in the wrong, the move for conciliation came from him. When he was in the right, his pursuit of the Ideal, his devotion to ends of artistic excellence led him to spare no one, least of all himself. He bore on his own slender shoulders a good portion, and no doubt the heaviest, of the burden of work which he expected from the opera company.

We wonder what the Viennese must have thought when they compared that dignified editorial with some of the pothouse abuse heaped on Mahler by certain New York journalists while that conductor lay dead and uncoffined in the city where the critics know how to recognize a real musical artist even if they do not always agree with him.

WE must continue to go to the Old World to learn. We fondly imagine that we are experts in election frauds, but we are mere tyros compared to the Austrian trained voter under party management. A telegram from Vienna dated June 20 stated that at the election on that day for members of the Reichsrath—Parliament—a man was arrested for having voted seventeen times, in one precinct, that precinct having been in control of the party to which he belonged. He was a musician out of a job and received the emolument due each time beyond the first. Probably he was paid a krone—twenty cents—for the sixteen extra votes each, quite a day's work in Vienna. But we are not in it with Europe in any direction.

AMONG unaccountable proceedings connected with both the Musical Festival of the Coronation period, under Sir Henry J. Wood (and we have now also Sir Frederic Cowen, besides Sir Edward Elgar) and the various musical events of the late Congress of the International Musical Society, held in London under the auspices of Sir Alexander Mackenzie and Sir Frederick Bridge, was the complete ignoring of Frederick Delius (not Sir) and Thomas Beecham (not Sir, and the father, Joseph Beecham, not Sir). Delius is a prominent English composer—if such a thing is allowable nowadays, without a Sir—and Beecham has been conducting his works for several years past in Britain, and yet, like snowflakes on an Aerated Bread Company's hot bun, it seems not to have made an impression—on English minds. They simply passed Delius by as a delinquent and the music of Sir Alexander went on ahead—at least the chin music. Thereupon Beecham got up a Delius evening and nobody went to the concert. There is no use fighting national prejudices, and, as far as Great Britain is concerned, not one five-hundredth of the population can discuss classical music. The people, the people in the sense of Jean Jacques, those who live, breathe, work and produce, do not know what the expression "classical music" means.

THE rose grows to a remarkable perfection in England. It is the national flower of the "right little, tight little island." It was only to be expected, therefore, that the Royal Opera House (Covent Garden) should be decorated with this superb national flower on the occasion of the Coronation opera performance last week in London. The audience, including the King and Queen of England and Greater Britain, as well as other crowned heads, nobles, aristocrats, and representatives from many governments, was the most distinguished possible, from a society point of view. There were 100,000 cut roses, diamonds, rubies, emeralds, pearls without number, and the most fashionable gowns ever devised by the ladies' tailor. The prices of admission were extraordinarily high. The grand tier boxes, which usually bring forty dollars, were priced at five hundred dollars, and we are told that "only a few of the applications for them could be filled." Orchestra stalls, usually priced at five dollars, sold rapidly at one hundred dollars, and the cheap seats went to the merry tune of fifty dollars. It is evident that opera always is a huge success when it becomes intensely fashionable! We forget the name of the opera sung and do not know who the artists were.





## VARIATIONS

Mary had a Thomas cat;  
It warbled like Caruso.  
A neighbor swung a baseball bat—  
Now Thomas doesn't do so.  
—Milwaukee Sentinel.

Her sister also had a cat;  
She called the creature Queenie.  
The neighbors wouldn't stand for it—  
It rivaled Tetrassini.  
—Yonkers Statesman.

But soon another cat appeared—  
This is no theme for jestin'—  
The neighbors stoned it from the yard;  
It sang like Emmy Destinn.

The "Pinafore" parody in "The Follies of 1911" is called "Pianoforte."

In the Evening Sun phunny column Junius McIntosh is running a series of suggestions called "Novel Ideas." As No. 29 of the set, he gives this: "When you hear a Wagnerian opera, say to your neighbor, 'Ah, if they could only sing it as they do in Bayreuth!'"

The Lady-to-Whom-I-Explain said a few mornings ago at breakfast: "I see that THE MUSICAL COURIER condemns Liszt and Wagner for not being moral men. What has that to do with their music? Imagine me sitting at a symphony concert listening to a beautiful work by that bad man, X. My neighbor turns to me and says: 'Isn't that a lovely theme?' According to your theory, I ought to reply: 'Yes, it would be, if X were not addicted to drinking whiskey and to thrashing his mother-in-law.'" Before answering, I bit off a large piece of toast, which made my reply unintelligible—quite a diplomatic stroke, to my way of thinking.

When Arturo Toscanini and Geraldine Farrar were having their famous tiff at the Metropolitan Opera House, the singer exclaimed: "Do not forget that I am an artist." Maestro Toscanini bowed and replied: "I will keep your secret."

In justice to a gifted pugilist, whose momentary lapse from championship form was chronicled in these columns last week, I feel myself compelled to publish the attached information, taken from the New York Times of June 27: "Honey Melody, of Boston, after receiving a bad beating three weeks ago from Joe Stein, of the East Side, came back last night in a return engagement and reversed the tables, much to the surprise of the members, and won a hard-fought ten-round battle at Brown's Gymnasium." According to the detailed account, the eighth round looked bad for Melody, as "Joe staggered Honey with a straight left on the jaw." However, in the coda or finale prestissimo e furioso, Honey Melody "pounded Stein all over the ring by staying close and using both hands to the body, with an occasional hook as they straightened up."

If Henry T. Finck quotes this paragraph in the Evening Post, he will head it: "Melody Triumphs."

In a Fifth avenue piano house window, there is a sign reading:

Newest Records by  
Josef Hofmann  
"The Great Pianist."

The quotation marks in the sign must arouse grave apprehension.

Lack of experience had led Mr. Simkins to a fairly fashionable restaurant. He could not understand a word of French, but, determined that he would not necessarily display his ignorance before the waiter, he pointed to an item and said:

"I'll have some of that, please."

The waiter looked compassionate.

"I'm sorry, sir," he said gently, "but the band is playing that just at present."—London Opinion.

There comes to this desk a piano "Barcarolle" by a composer named Dogge. Should the piece not have been spelled "Barkarolle?"

In the Evening Mail there is an article captioned: "Young Man Sold Fortune for a Song." That is not remarkable. If the Y. M. had sold a song for a fortune—but why finish this paragraph?

Siegfried O'Houlihan writes: "I take my pen in hand to tell you that I had an argument yesterday with a Jew about our national Irish opera 'Shamus O'Brien.' The Jew said it was called 'Shammes O'Brien.' I punched the haythen, and served him roight, too. Begorrah, to get even, I'll be afther heading a movement to call the composer of 'Tristan and Isolde,' McWagner. In faith, he wrote an Irish opera, didn't he? I notice your editor hangs a Hebraic hook on the nose of Mistress Cosima. I wonder how they liked that at Bayreuth? I am busy just now trying to find out whether 'Mike' Glinka wasn't really an Irish composer, and why Bach didn't write a 'St. Patrick's Passion.' As soon as I find out, you'll hear from me again. P. S. If the McWagner movement succeeds, we're going to call his opera 'Lohen-green.'"

The entertainer was seemingly in good voice as he began: "Ladies and gentlemen, having blindfolded my partner, I will now proceed to test her thought-reading powers. I have in my hand an apple. Will you kindly tell the audience what it is that I am holding in my hand?" "An apple." "Correct. I have here a watch. Kindly tell the audience what I have." "A watch." "Quite right. You see, ladies and gentlemen, it is impossible to catch her." The entertainer produced a piece of wood and a saw, and commenced to saw vigorously. "Kindly tell the audience what I am doing."

No reply. "This is rather a difficult feat, ladies and gentlemen. I will try again. Can you tell me what I am doing?" said the entertainer, continuing his sawing. "Yes. You are singing." Loud applause.—San Francisco Argonaut.

Prima Donna (after an inspection of Hades): "I don't call this much of a Heli. They have a lovely opera house here and a daily newspaper."

Old Inhabitant: "That's just it, He won't allow any performances, and the newspaper is forbidden to mention opera singers."

Prima Donna (swoons).

Pietro (at Independence Day celebration)—"Why does the audience rise and honor Italy?"

Giacomo—"Stupido! They rise because the band is playing the American national hymn."

Pietro—"I am surprised at you, amico mio. And you a patriotic Italian. The music they played is from the first act of 'La Boheme.' Didn't you recognize it?"

The weather at East Quogue continues to be clear and Hadyn in the early morning, with noon-day "Salome" temperature, the nights very Chopin, and Sunday afternoons decidedly "Parsifal." The quiet of this village makes it an ideal place in which to Czerny.

What Shakespeare really meant was "King Lehar."  
LEONARD LIEBLING.

POLICE interference at the Wintergarden, where the lovely and artistic Russian ballet performances are being given, is an insult to the intelligence of the cultured part of this community. Because some male old lady wrote to Mayor Gaynor that the representation was "lewd," the chief of our municipality immediately rushed into print with a denunciation of the Wintergarden dancing, and ordered Police Commissioner Waldo to "take possession of that stage." (It should be mentioned, parenthetically, that Mayor Gaynor has apparently not even seen the performances which he is so quick to condemn publicly on the mere receipt of a letter from an overprudent citizen.) Of course, Commissioner Waldo ignored the Mayor's silly order, whereupon that official came back to the attack with renewed insistence, and the Wintergarden finally was peopled with police representatives, who listened understandingly to the music of Arensky, Chopin and Rimsky-Korsakoff, and gazed knowingly at the ballets "Cleopatra," "Les Sylphides," and "Scheherazade." New York's minions of the law thereupon reported to Mayor Gaynor that they looked and listened hard, but could find nothing "lewd" or in any way offensive in the graceful dancing and beautiful tableaux and stage pictures shown at the Wintergarden. The thin skinned individual who wrote to the Mayor should turn his attention to the libretti of some of the grand operas sung here in the winter. He might find in them something to warm his chilly soul. By the way, "Cleopatra" and "Scheherazade" are in the Metropolitan Opera House repertory for next season.

THE projected "Tristan and Isolde," in German, at next season's Boston Opera, under Weingartner, will be limited to four performances, and the possible cast will be: Isolde, Nordica; Brangaene, Schumann-Heink; Tristan, Urlus, of Leipzig; Kurvenal, Baklanoff; König Marke, Weil, of Munich, the latter being a new member of the Metropolitan Opera House Company. These performances must come within a limited period, as Weingartner's engagement is a short one. In the meantime, however, the cast just quoted has not yet been definitely fixed upon, and, as shown in the first act of "Tristan and Isolde," there are many slips between the cup and the lips.

## THE MEMOIRS OF WAGNER.

Dodd, Mead & Company (New York) are the publishers of "My Life" by Wagner, the much discussed volume of the great Richard's reminiscences.

The value of this book of 900 pages, such as it is, lies in the material it furnishes for a good biographer to write an instructive life of Wagner. The personal pronouns "I," "me," "my" of this work become unbearably monotonous and make the reader long for the style of Boswell's "Life of Samuel Johnson," where we read of "him," "his," "he," "Dr. Johnson" with much more pleasure.

On one page of this autobiography we found thirty-one times the words "me," "I," "my." On another page, thirty. If we took the low average of twenty times to a page we should get 18,000 first personal pronouns—"somewhat too much of this," as Hamlet remarked. Of course there are very many most interesting references to the great and lesser men of the period, and an occasional criticism or philosophical remark. But by far the greater part of the book is filled with idle gossip which is unprofitable reading and a great waste of time.

Of what value is it to read "Another day we met for lunch at Gounod's, when we had a very dull time"? It is of no interest to us to read that Wagner had a dull time at Gounod's, but a few pithy sentences showing some insight into Gounod's mentality and temperament would have redeemed the description from the commonplace. Throughout the work, in fact, Wagner shows how carefully he collected trivial facts and failed to penetrate to the character of the persons he describes. And it is for that reason that we need a kind of musical Carlyle who can take from the verbiage of gossip of this book enough to build a foundation for a splendid superstructure of philosophical essays on the relation of Wagner's experiences of a man to his creations as a genius.

Referring again to this Gounod incident, we note that the wording of the sentence leaves the impression that it was Gounod who was dull and not Wagner. That is Wagner's attitude toward everyone. His colossal self-esteem makes it impossible for him to approach the subject from the other man's point of view. Of course, as a musical genius Gounod was a pigmy beside the giant Wagner. At a lunch party, however, we feel certain that Gounod was an infinitely more cultured and attentive host than ever the obstreperous and loquacious Wagner could be. If Wagner found the lunch party dull we are certain that Gounod found it duller.

It is more than tiresome to wade through the Venice episode of our hero's tempestuous career. He went to that city to finish "Tristan," but he gives us no revelations of his inner mind during his work on that masterpiece. The music student learns nothing of Wagner's method of composing themes and building up complex ensembles. The composer does not give us a detailed account of his mental process as Poe has done in his essay on the construction of "The Raven." Instead of this we get information concerning the dysentery that troubled him and the carbuncle on his leg which kept him a prisoner four weeks.

We are told of the Bavarian beer, the Chandon champagne, the wine, the punch, beefsteaks, and other messes to eat and drink till we become painfully aware that our great genius was an ordinary male animal of no very high merit in the human scale.

It is nauseating to read his bland narrative when he tells of his entanglements with women. He describes Minna. He emulates Rousseau in "Les Confessions" by telling everything he can remember or discover concerning the characters he describes. Minna comes in for a full share of the searchlight. He informs us that she became a mother at seventeen, and afterward had intimate relations with one Schwabe, and was familiar and easy with many of the men connected with the the-

ater, and yet he married her, notwithstanding the shock he felt when he discovered how low Minna's views on morality were compared to his.

Later on he found himself in the same house with Jessie Laussot, the young English wife of a Frenchman at Bordeaux. How innocently he tells us of his visits to this young woman! He read his poetry to her and played his music, and was intensely unhappy. He tells her he must fly away and be forgotten. He suggests oblivion in Asia Minor. Jessie, who, according to Wagner, was not on very good terms with her husband, says she will go with him. Thus this weak young woman, who was dominated for the time being by the overmastering personality of this extraordinary man, has her good name dragged into the mire quite needlessly by our autobiographical egotist. Wagner did not go to Asia Minor or to Asia Major. He merely returned to Paris and forgot Jessie.

A little further on we read of the beautiful and kind and sympathetic Frau Wesendonck, who made a deep impression on the amorous and inconstant composer. Wagner tells us: "On the 3rd of April I sent the manuscript of the score of the first act of 'Tristan und Isolde' to Leipzig to be engraved. I had already promised to give Frau Wesendonck the pencil-sketch for the instrumentation of the prelude, and I sent this to her accompanied by a note in which I explained to her seriously and calmly the feelings that animated me at the time." Now we hold that Wagner had no right to explain seriously and calmly the feelings which animated him. Frau Wesendonck was another man's wife, and we think that Wagner's wife Minna was justified in flying into a rage of jealousy and suspicion when this note to Frau Wesendonck fell into her hands. Wagner, on the other hand, takes great pains to show us that Minna was incapable of understanding him, and he even has the temerity to ask us to believe in his Platonic intentions toward Frau Wesendonck. So Wagner parted from Minna and went on his way alone until he found himself attracted to another woman. This woman, Cosima, was the daughter of Liszt and a Countess d'Agoult, who is known in French literature as Daniel Stern. The daughter of this Liszt-d'Agoult improper union happened at this time to be the wife of Hans von Bülow.

Liszt was Wagner's warmest champion; Von Bülow, one of his greatest admirers. Still, as Wagner found Cosima Liszt-Bülow to his liking, and as Cosima thought Richard more interesting than Hans, an agreement was arrived at by which Bülow gave Cosima up and Wagner took her over, and they were married and lived happily ever afterwards, as the fairy books say.

How many more women would have enslaved the heart of this progressive polygamist, had he not waxed old and died, we cannot say. At any rate, the whole story stinks.

Because Wagner, the composer, has given us in his music a precious pearl beyond price, it does not follow that we must admire the slimy intestines and muddy shell of this oyster in man's shape. It would have been better far had none of these things been printed. Wagner should have been saved from his friends who published the MSS. It looks very much like a greed for money on the part of those responsible for the disposition of the MSS. They should have committed it to the flames rather than to the press. At least they might have judiciously expurgated it of all the dross which adds nothing to the world's stock of wisdom and much to the smirching of the great composer's name.

How happy we are that we have no such life of Shakespeare! He lives only in his works, even as Wagner, the composer, is worthy of immortality.

We have dwelt almost exclusively on the seamy side of this autobiography, for Wagner's praises and panegyrics are as numberless as the sands of the sea. It is hardly necessary for us to add that there are thousands of remarks about persons and

events that are of interest. But we insist on the assertion that all the wisdom in the book cannot add one iota to Wagner's glory, but that the loose living and unblushing narration of it go far to tarnish the composer's private character. We are sorry to find that the image of gold has feet of clay.

## BRUNO OSCAR KLEIN'S WORKS.

Mrs. Bruno Oscar Klein, widow of the composer, Bruno Oscar Klein, who died at his New York home June 22, has appointed Alfred Remy as musical executor, and has turned over to him all manuscripts. Mr. Remy was a close friend of the deceased composer for twenty-one years. He will begin at once to make a complete catalogue of Klein compositions. The unfinished works are an opera, "Vasantasena," a concerto for violin and orchestra, and a mass. The mass was almost completed. Of the opera, only fragments were written. A list of the Klein compositions at hand is:

"Kenilworth," grand opera, three acts. Première Hamburg, February 13, 1895, with Katharina Klafsky as Amy; Lohse, conductor. (Excerpts given in concert form by Lohse in 1896 in New York.)

## Orchestral works:

Serenade, op. 7 (strings).  
"Scènes de Ballet," op. 19.  
Liebeslied und Hochzeitsklänge, op. 20.  
Concert Overture, D major.  
Overture, in ancient style.  
Four American Dances, op. 58.  
Eighteen Variations.

## For Solo Instruments with Orchestra:

Two Concertstück, for violin and orchestra, op. 22.  
Suite for cello and orchestra, op. 28.  
Konzertstück for piano and orchestra, op. 32.  
Concerto for piano and orchestra, op. 45.

## Vocal with orchestra:

"Wallfahrt nach Kevlaar," op. 18.  
"Ingeborg's Klage," op. 27.

## Choral works with orchestra:

Columbus Cantata.  
Paschal Mass, op. 30.  
Messa Solemnis D.  
Messe Solennelle, D minor, op. 82.

## Chamber music:

String quartet, op. 6.  
Sextet for strings.  
Sonata for piano and violin, G major, op. 10.  
Sonata for piano and violin, B major, op. 31.  
Sonata for piano and cello, op. 34.  
Quintet for soprano, violin, cello, horn, and piano. Also numerous compositions for piano, songs, mixed and male choruses.

The obituary of Mr. Klein published in THE MUSICAL COURIER last week, stated that he had lived in this country twenty-three years. This was a slight error. Bruno Oscar Klein came to the United States in 1878 and that would make him a resident for thirty-three years. The widow of Mr. Klein was Emily Schafer, a pianist, and as all the musical world knows, his son, Karl Klein, the violinist, is named after his paternal grandfather, Karl Klein, an organist and teacher. It was the original Karl Klein who prepared his son Bruno Oscar Klein in piano and composition before the young man entered the Royal High School for Music in Munich. At that renowned institution Klein studied with such eminent masters as Rheinberger (composition), Baermann (piano), and Franz Wüllner (score reading and conducting).

According to the New York Evening Mail, this is what Vladimir de Pachmann told its interviewer when the famous pianist landed in New York last week:

"No, I will not be interviewed," he declared, shaking his head violently and waving his arms. "Reporters I hate; critics I hate; New York I hate. Ah, but those critics! They do not understand. They are all to be bought. But I will not buy them. Paderewski—he may" (here he shrugged his shoulders) "but I—I am ze king; I am above ze king of pianists. I do not play for money, but for my art."

Nowhere is the entente cordiale more affectionately operative than in the ranks of the truly great piano expounders.



# BRILLIANT RECEPTION IN HONOR OF MADAME LILLIAN NORDICA.

Given by Mr. and Mrs. Arthur M. Abell on May 30 at the Berlin  
Home of The Musical Courier.

About 150 invitations were issued by Mr. and Mrs. Abell for a reception given in honor of Lillian Nordica on Tuesday, May 30, the day after her appearance at the Berlin Royal Opera, and a large number of notabilities availed themselves of the op-

portunity to meet personally the renowned American prima donna.

Many people of prominence were present who are not included in the photograph, such as Henry W. Savage, the famous American op-

eratic impresario; E. N. von Reznicek, first conductor of the Berlin Comic Opera; Hermann Fernow, head of the Concert-Direction Wolff; Franz Emerich, Mesdames Busoni and Scharwenka and many others.



Photograph by Atelier des Westens, Berlin.

## GROUP OF GUESTS WHO ATTENDED THE NORDICA RECEPTION GIVEN IN BERLIN BY MR. AND MRS. ABELL.

Reading from left to right. First row, seated: Madame Kirsinger, Countess Fabricotti, Arthur M. Abell, Madame Nordica with Mr. Abell's daughter Carla at her feet, the American Ambassador Dr. David Jayne Hill, Mrs. Abell, the Cuban Minister Señor Quesada. Second row, standing: Madame Gustav Holländer, Madame Ansorge, Frank King Clark, Hugo Heermann, Rachel Frease-Green, Emma Koch, Willy Hess, Alice Nielsen and Director Russell of the Boston Opera Company, Lura Abell, Katherine Hill, daughter of the Ambassador, Lola Beeth, Madame Hugo Heermann. Third row: Dr. Shaw of the New York Sun, William C. Dreher of the Associated Press, Frances McElwee, Theodore Spiering, Arthur van Eweyk, Miss Heinrichs, Alexander Petschnikoff, Francis MacLennan, Adolph Mühlmann, Mr. Ruysdael and Jan Nadalovitch.

# OBITUARY

## Felix Mottl.

Felix Mottl, one of the world's great Wagner conductors and leader of the united Munich Royal Operas, died in that city, of arteriosclerosis, after an illness lasting about a week and which seized him suddenly, while he was conducting a performance of "Tristan and Isolde." Mottl was fifty-five years old.

Born at Unter St. Veit, near Vienna, the future orchestral director had a local reputation as a boy soprano and sang at the Imperial Court Chapel, where he also received thorough musical instruction. Some years later this was supplemented by a long and complete course at the Vienna Conservatory, where young Mottl carried off an unusually large number of prizes, while studying with Hellmesbeger, Dessau, Bruckner, Scheur and Door.

His first actual conducting was done as the leader of the Akademischer Wagner Verein, of Vienna, and the soundness of his musical knowledge, the virility of his beat, and the enthusiasm which he displayed in all matters relating to his art, soon made him an important figure in the tonal life of the Austrian capital and carried his reputation beyond the borders of his native country.

In 1876 Mottl, already an ardent Wagnerite (like most young musicians of that day) attended the Bayreuth opening festival, and was allowed by the master to assist in the performances by serving in a minor directorial capacity on the stage. In 1880 Mottl was called to Karlsruhe as head of the Opera there, and made such a success of his work there that the Grand Duke appointed him general music director of the Grand Duchy of Baden. Under Mottl the Karlsruhe Opera long ranked as one of the best in the world.

In 1886 and for many years thereafter, Mottl led the orchestra for part of the Bayreuth Festival, and soon established his right to be classed with Richter and Levy as the acknowledged leading masters in the field of Wagner conducting. Following his resignation from Karlsruhe in 1903, Mottl traveled a great deal, appearing in all the large European cities as opera and concert leader, and spending a season in New York at the Metropolitan Opera, when that institution was in the hands of Heinrich Conried.

Among the most important of Mottl's achievements at Karlsruhe was his revival of both parts of Berlioz's "Les Troyens."

In 1893 Mottl's opera, "Prince and Singer," was given at Karlsruhe and well received. Other operas of his were "Agnes Bernauer" (Weimar, 1880), and "Elenstein" (Karlsruhe, 1881). He also composed songs, redressed old operas in modern orchestration, and wrote several orchestral works in large form.

Mottl, in 1892, married Henriette Standhartner, a soprano. Their married life was unhappy and after they had been divorced only a few weeks ago, he married Sdenka Fassbender, of the Munich Opera, practically on his death bed, just a few days before he passed away.

In New York, Mottl made a distinct artistic hit in the "Nibelungen" operas and "Tristan and Isolde," and would have been retained at the Metropolitan for a further four years (as his provisional contract called for); but he had declared himself dissatisfied with the farcical rehearsal system which obtained in the Metropolitan at that time, and refused to remain longer than one season under such inartistic conditions.

## Abraham Abraham.

Abraham Abraham, a leading merchant of Brooklyn, who died early Wednesday morning, June 28, at his summer home in the Thousand Islands, devoted much of his time to the arts and philanthropy. He was a life member and trustee of the Brooklyn Institute, and, what may seem a strange coincidence, was interested in the building of both the old and new Academy of Music in Brooklyn, the auditorium where concerts and opera are given. Mr. Abraham was a liberal patron of music. He and his family attended concerts and opera regularly. One of his daughters, Mrs. Edward Blum, frequently opens her fine house near Prospect Park for musicales in aid of charity and education. A musicale for the benefit of the Master School of Music at 96 Clinton street was given at Mrs. Blum's home last spring. Mr. Abraham's death was very sudden, and hence a great shock to his family and friends. The deceased was a trustee of the American branch of the Baron de Hirsch Fund.

The late Mr. Abraham was born in New York City, March 9, 1843. His father, Judah Abraham, came to this country from Bavaria, and at the time of his death had amassed a competency. It was the father's wish that the son should enter one of the professions, but illness in boy-

hood prevented regular attendance at school, and so the young man chose a business career, which was attended with great success. The firm of Abraham & Straus, in Brooklyn, gives employment to 5,000 men and women. The home of the Abrahams on the Park Slope is one of the handsomest in Brooklyn. Many noted persons of all faiths have been entertained in this residence, known for its elegant and yet unostentatious hospitality.

In all reform movements and in all worthy charities the late Mr. Abraham took a foremost part. When any new acquaintance applied for assistance it was Mr. Abraham's custom to remark, humorously: "Certainly I will help, but why did you not call upon me first? Just look at my name, Abraham Abraham; that means that I must head all lists."

Some years ago the late Mr. Abraham presented to Cornell University his rare collection of Egyptian and Assyrian parchments. He was a director in all the Hebrew charities of Brooklyn, and he was also a vice president on the board of the Society for the Prevention of Cruelty to Children and a director in the Brooklyn Bureau of Charities, which of course is nonsectarian.

In his good works the late Mr. Abraham recognized neither class nor sect. The funeral services were held Friday afternoon, June 30, at the Temple Israel, corner of Bedford and Lafayette avenues, Brooklyn. The interment was at Salem Fields Cemetery. Mr. Abraham is survived by his widow, an only son, Lawrence, and three daughters, Mrs. Edward Blum, Mrs. S. F. Rothschild, and Mrs. Percy Straus.

## A Lesson on Growth.

Shelbyville, Ill., with a population (at the time to which this article refers) of about 3,000, possessed perhaps more than the usual quota of music lovers to be found in a small town. St. Louis, over a hundred miles distant, rarely sent musicians to the little circle of devotees of Shelbyville; and it was seldom enough that artists of renown could be induced to stop over to give a recital. So it was not surprising, in the circumstances, that they organized clubs and coteries, gave concerts at which the best local talent was heard in solo and ensemble, formed study clubs, and, in fact, improved every opportunity providing for the enjoyment of music in its various forms. Into this community there was born a pianist destined to a brilliant career.

Augusta Cottlow, the daughter of an accomplished amateur musician of the town, Mrs. Selina O. Cottlow, received her first musical training under the careful supervision of her mother. She was a tiny, delicate looking child, with large searching eyes and a bewitching smile. It was not at all difficult for the child to make friends, and she usually had an interested audience of admirers who came to the house to hear little "Gussie" play.

But the charming personality of the child would scarcely have been sufficient to hold even those friendly audiences so frequently had it not been that she played with an understanding and power far beyond her tender years.

The little "Gussie" had been well taught by her intelligent parent. The child loved to delve into the deeper volumes of learning. She enjoyed her books—and especially those pertaining to art and the higher branches of learning. She was a thoughtful child, and gifted with wit, and in repartee she was remarkably quick and brilliant. To little "Gussie" Cottlow practising was not work, but a real pleasure.

When Augusta Cottlow was still very young she was taken by her mother to Chicago, where she studied under the best teachers. At the age of ten she played publicly, and created much interest. She was spoken of then as a remarkable child. In alluding to those days Miss Cottlow says: "I can hardly think that there was anything remarkable in this. I seemed to expect to play well. I never wondered whether I would or hoped that I would do so—I just knew I would. I had always practised and studied with an end in view, and seemed always to know that, though far from perfect, the piece would be well played when I had finished studying it. I therefore had no fear of myself when I went before an audience. Oh, yes, I used to get nervous at first but it was not because of myself. It was the fright that many experience when every eye and thought of a large gathering is upon one. It may be that these conflicting and varying thought waves do reach their mark; but to me as a child they were not understood and made me feel queer. But when I played it was always with assurance, for I had mastered my piece to the satisfaction of my immature understanding. No, I did not fear for myself, because I had worked."

"So one day, after I had played at concerts in Chicago and had appeared with the orchestra there, my mother informed me that I was to play under the baton of Anton Seidl in New York, and I knew that I had been growing all this time. I remember looking back, then, and measuring my advancement from the time I had left Shelby-

ville, and it made me glad; and I thanked God for my mother who had known how to guide me, for a talent that was unmistakable and for that I had worked and grown!"

Augusta Cottlow's career from the time she first came to New York has been a succession of triumphs. She played the Tchaikowsky concerto in B flat minor with Seidl's Orchestra, and was immediately engaged for a re-appearance. Shortly afterward she secured a third engagement under the same conductor. Then followed a trip to Europe, where she became a favorite pupil of Busoni and she also studied theory with O. B. Boise. Those were productive years for the lovely American girl whose art steadily grew.

When Miss Cottlow returned to this country she was a revelation. And year after year she has gone on, winning laurels in Europe and in America. She has appeared with nearly every large organization in this country and under the baton of many noted conductors of Europe and America.

This coming season Miss Cottlow is to make her fifth tour of America. This gifted artist stands today as a tribute to the efficacy of intelligent work and a lesson in growth.

## Who'll Write Song for England?

The country is badly in need of a popular comic song during this festive season. At the time of the King's marriage we yelled our heads off singing "D'isy, D'isy, Gimme Yer Answer, Do!" The author of that ballad was never knighted, although he rendered far greater service to his kind than the majority of the mixed crowd who push their way into the honors list. He was never even "commanded" anywhere or ornamented with a medal for making millions of Englishmen happy. A great holiday is no good without a melody everybody can whistle. Who will sacrifice himself on the altar of duty, supplying an air of the "Good-by, Dolly, I Must Leave You" order, and permitting it to pervade the entire kingdom until we curse the day that he was born?—London Opinion.

## Moreno Engaged to Sing at Ocean Grove.

Paul Moreno, the Spanish tenor, has been engaged to sing at a concert in the Ocean Grove Auditorium, Saturday evening, July 15. R. E. Johnston, Mr. Moreno's manager, booked the singer for this and other concerts this summer. In August, Mr. Moreno will sail for Europe and he is to come back to America in October to begin a long concert tour under Mr. Johnston's management.

## Frog Fantasia in F Minor.

Under the lily pads and things  
The big old bullfrog squats;  
His greenish hide is thick, b'jings,  
With warts and lumps and knots.  
And when he swells himself and sings  
His voice is rough in spots.

His thighs are thick and big and strong;  
Yet he enjoys his ease;  
And when the echoes of his song  
Are borne upon the breeze  
His normal slope, unless I'm wrong,  
Is forty-five degrees.

Week in, week out, from morn till night.  
You can hear his bellows blow;  
You can hear him sound his gong all right,  
With measured beat and slow,  
Like a bruiser spoiling for a fight  
When there isn't any foe.

On Sundays come the village boys,  
With fishing poles, red rags  
And sticks and stones: and then his voice  
Mysteriously lags.  
He hides himself—he has no choice—  
Down deep amid the flags.

Squatting, hiding, bellowing,  
Onward through life he goes:  
He eats a little, tries to sing,  
And warbles through his nose.  
He doesn't have to do a thing  
To earn a night's repose.

Thanks, thanks to thee, my warty friend,  
For the lesson thou hast taught!  
Thus, in the great frogpond of life,  
Our fortunes must be wrought:  
There's nothing else on earth to do  
But keep from getting caught!

—Chicago Tribune.

A new theater in Boston is to be called the Puritan. Now for a Boston church called the Gaiety.—Syracuse Post-Standard.





[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of The Musical Courier.]

30, RUE MARBEUF (CHAMPS-ÉLYSÉES),  
Cable and Telegraphic Address: "Delma-Heide-Paris,"  
PARIS, June 19, 1911.

A noble sentence of Vincent d'Indy comes to mind as I begin this letter: "The aim of art is neither profit nor glory; the true aim is to develop and gradually raise the soul of humanity." At the Schola Cantorum M. d'Indy has a class in musical composition among whose hundred or more members, he says, some fifteen are worthy of becoming celebrated. During eight months of the year he conscientiously devotes his energies to the Schola; but, in his own words: "I dream of the time when I can give myself to portraying the much-written-about but little-known 'Beethoven.' During my convalescence I wrote a short 'Life of Beethoven,' which will shortly appear. I am preparing a theatrical work on a new plan. The subject is taken from the 'Legend of Saint Christopher' and the poem will be sometimes sung, sometimes recited."

"Les Bacchantes" is the title of a ballet that Alfred Bruneau has had played to the Opéra directors who accepted it eagerly. MM. Messager and Broussan express themselves delighted with the powerful originality of the score and interesting libretto of this work taken from one of Euripides' tragedies.

At the Opéra the third representation of the Tetralogy was a satisfactory success. "Siegfried," the admirable third part of this great work was perfectly executed by the orchestra under the able conductorship of Felix Weingartner. The interpreters of the Wagnerian roles were warmly applauded. M. Dalmorès as the young hero Siegfried was received with approbation by the entire house on this his first appearance on the Paris Opéra boards. Everyone knows Louise Grandjean's interpretation of Brünnhilde and the admirable manner in which M. Delmas plays Wotan. Mlle. Charny, Berthe Mendès, MM. Fabert, Duclos, Paty, all shared in the enthusiastic applause.

The second cycle of the "Ring" will be conducted by Arthur Nikisch, who has arrived in Paris.

In a few days friends and admirers of Cécile Thévenet will have the keen pleasure of hearing her again at the Opéra-Comique. "Ariadne and Bluebeard" will give the brilliant singer the opportunity of again delighting her audience in the role of the nurse, a character which she most cleverly represents. Mlle. Mérentié will sing Ariadne.

The annual general assembly of the Société des Artistes et Amis de l'Opéra took place this year in the chorus hall of the Opéra. The reunion was presided over by Alfred Brun, solo violinist of the Opéra, and one of the three vice-presidents (the other two being MM. Chéramy and Lambert des Cilleuls). M. Brun spoke feelingly of the founder of the society, the late Comte Isaac de Camondo, in respect to whose memory it was unanimously decided not to appoint a successor as president until October next.

The novel "Le Finale de la Symphonie," which Léon de Tinseau has published by Calmann-Lévy, is with feeling and spirit brought to a happy conclusion. It would indeed have been a pity that the chivalrously tender musician Philippe Montmagny should not wed the exquisite Marguerite amply dowered by Nature and fortune. Thanks to the welcome given to his "Symphonie" at the Concerts Colonne Philippe awakens from the musician's ecstasy to the man's thrill of passionate love as his hand closes over that of Marguerite, to have and to hold for ever and aye.

Sebastian B. Schlesinger on Saturday last gave his seventh matinée-musicale on which occasion the superb singing of his gifted daughters, Lily Braggiotti and Berthe Mérol, was greatly enjoyed and applauded by a dis-

tinguished company of music-lovers. Germaine Arnaud again contributed some delightful piano soli.

The marriage is announced of the well known maestra del canto, Gabrielle Grosset to S. J. Egerton Banks, an engineer.

The First Chamber of the Paris Civil Courts has just granted Madame Périet a decree of divorce from her husband, Jean Périet, the well known singer of the Opéra-Comique. Madame Périet was allowed alimony of 300 francs a month.

Maurice Maeterlinck has for some weeks been at Ootacker near Ghent soothing the last moments of his aged mother. Madame Veuve Polydore Maeterlinck (née Mathilde Colette van den Bossche), leaves three children: Madame Verbiest, Ernest Maeterlinck and Maurice, author of "Temple enseveli." The funeral ceremony was celebrated in the Church of Saint Anne, at Ghent.

An American artist, Henri von Daur, who had lived many years in the French capital, has just passed away at his Paris home, aged 64 years. Deceased is survived by a widow and other relatives. The funeral service took place at the Church of Saint François Xavier, burial in the Paris Cemetery of Bagneux.

Another death is that of Marcel Lefebvre, a talented young sculptor only twenty-six years old, a son of the famous painter, Jules Lefebvre.

"The Quaker Girl," properly chaperoned, has come to Paris for a short stay and lively time at the Châtelet Theatre.

#### Marianne Flahaut Sings in Brussels.

Marianne Flahaut, of the Metropolitan Opera Company and Grand Opera of Paris, was the artist engaged to sing at the Countess of Merode's reception in Brussels (Belgium). Her program was "Che farò" from Gluck's Orpheus, "Mon cœur s'ouvre à ta voix" from Saint-Saëns' "Samson and Delilah," a group of French and English songs, including Massenet's and Debussy's selections and Nivin's "Rosary." The enthusiastic audience called for many encores and Madame Flahaut had to repeat all of her numbers.

Among the audience were Countess of Merode, Count and Countess of Lesparre, Marquis and Marchioness Van der Smissen, Mrs. Van Root, Doctor Van der Elze, Baron Van Raalte, Mr. and Mrs. Boxus, Miss La Poule, Duc de Boulemont, Sir and Lady Jeumont, etc.

The success was so big that the Duc de Boulemont asked Marianne Flahaut to come back to Brussels next week to sing as the feature of the concert he is giving for his birthday.

#### Gruppe Plays Kriens Composition in England.

Paulo Gruppe, the Dutch-American cellist, who played at a number of concerts in London during the Coronation festivities, appeared June 15, at a concert in Queen's Hall, London. On this occasion the artist played, for the first time in England, a symphonic poem by Christian Kriens, now a resident of New York. The work is dedicated to Mr. Gruppe, and, according to the press criticisms, the cellist played it "con amore." At the same concert Mr. Gruppe played numbers by Hure and Popper. To quote an extract from the London Daily Telegraph:

As one of his violoncello solos Paul Gruppe brought forward, for the first time in England, a "Poem Symphonique," composed by Christian Kriens. It is planned in three sections, labelled respectively "Introduction," "Scherzo Capriccioso" and "Allegro appassionato." Each of these contains effective themes, which are skilfully treated. The "Introduction" is the most attractive portion of the work. Of the numerous opportunities afforded for executive display Mr. Gruppe, who is equipped with a splendid technique, took full advantage.

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### Early Demand for Christine Miller.

The New York Oratorio Society already has engaged Christine Miller for two "Messiah" performances, December 27 and 29. Miss Miller had three appearances last season under the same auspices. Her popularity in the West is equally great. At a recent appearance in Minneapolis with the Apollo Club her singing aroused genuine

enthusiasm, as will be seen from the following excerpts from press notices:

No more thoroughly satisfactory vocal artist ever visits Minneapolis than Christine Miller, the contralto who has sung here often enough to have become a friend of the local public as well as a reigning favorite. She has every attribute needed to make a successful singer; a beautiful voice, a charming and gracious personality, perfect artistic appreciation of every song she sings and the ability to give her ideas intelligible expression. Her cordial friendliness last evening was returned with interest by the delighted audience and she was compelled to sing three encores. Miss Miller received an exquisite basket of flowers from the Thursday Musical, of which organization she has recently been made an honorary member.—Minneapolis Tribune.

The assisting soloist, Christine Miller, again exhibited that well-trained voice and that skilful management of it as well as the same personal charm that have endeared her long before this to Minneapolis audiences. She is one of the singers for whom there always awaits a hearty and unaffected welcome. Her three groups of songs included Van der Stucken's fine "Seligkeit," Hollander's "Die Ablosung," "Brahms' "Der Schmied," Liddle's "Night and Dawn," a Tuscan folk song called "The Dove," Hopekirk's "My Love Is but a Lassie," Rummel's "June" and the familiar Gounod serenade, sung with the club, besides half a dozen encores, the last being "Annie Laurie." Miss Miller was presented an armful of red roses by the club and an immense basket of white and red lilies and roses by the Thursday Musical, of which she has lately become an honorary member.—Minneapolis Journal.

In Christine Miller, with her true womanly grace and glorious contralto voice, the club had a most congenial assisting guest. Her three German songs, Van der Stucken's ecstatic "Seligkeit," Hollander's dramatic "Die Ablosung" and Brahms' splendid "Der Schmied" were alone worth braving all the evening's rain and darkness. Her half dozen English songs proved further the refreshing womanliness of her art.—Minneapolis Daily News.

### Dallmeyer Russell to Meet Bauer Abroad.

Dallmeyer Russell, the pianist and teacher of Pittsburgh, sailed for Europe last Saturday on the steamer Cleveland. He will go to Paris, where he is to meet Harold Bauer, with whom he will study for a part of summer. Later Mr. Russell will visit Berlin. He is expected back September 26 on the steamer Prinz Friedrich Wilhelm.

Mr. Russell closed his season in Pittsburgh with two pupils' concerts at the Rittenhouse, at Highland and Penn avenues, June 21 and 26. The attendance at both concerts was exceptionally large, and there was considerable enthusiasm for the talented players of the Russell studios, which are located at 339 S. Graham street, E. The programs for the two concerts are appended:



DALLMEYER RUSSELL.

### WEDNESDAY EVENING, JUNE 21.

Concerto, C minor, op. 37 (first movement).....Beethoven  
Gertrude Van Osten.

Piano Solos—  
Romanza, D minor.....Schuett  
Departure from Geneva, op. 139.....Bendel  
Elsa Lechner.  
Minuet and Gavotte (two pianos).....Saint-Saëns  
Ada Shanor—Dallmeyer Russell.

Piano Solos—  
Album Leaf.....Whelpley  
Fantasie, D minor.....Mozart  
Florence G. Foust.  
Sonata, C major.....Mozart  
(First movement with second piano accompaniment)  
Elenore Goldsmith.

Piano Solos—  
Nocturne, C sharp minor.....Chopin  
Sunday Morning at Glion, op. 139.....Bendel  
Fannie White.  
Piano Solo, Waltz, A la bien aïcée.....Schuett  
Mrs. J. E. Lewis.

Piano Solos—  
Impromptu, A flat, op. 90.....Schubert  
Maiden's Wish (chant polonaise).....Chopin-Liszt  
Miss Van Osten.  
Capriccio Brillant, op. 22.....Mendelssohn  
Elton S. Warner.  
(Accompaniments played by Dallmeyer Russell.)

### MONDAY EVENING, JUNE 26.

Concerto, C, op. 15 (first movement).....Beethoven  
Barbara Lucius.  
Concerto, C, op. 15 (second movement).....Beethoven  
Marie C. Brown.

Piano Solos—  
Nocturne, F major, op. 15.....Chopin  
Allegro Classique.....Ravina  
William Benswanger.

Fantasie, A major, for organ.....Franck  
(Transcribed for two pianos by Henri Duparc.)  
Mrs. John Liggett, Jr.—Dallmeyer Russell.

Piano Solos—  
Album Leaf.....Lichling  
Wedding Day at Troldhaugen.....Grieg  
Helen Maggini.

Concerto, D major (third movement).....Haydn  
Frances Whitney.

Sonata, E major, op. 14 (first movement).....Beethoven  
Venetian Barcarole.....Godard  
Irene M. White.

Concerto, D minor—  
Adagio.....Bach  
Allegro.....Bach  
Mr. Benswanger.

(Accompaniments played by Dallmeyer Russell.)

Mr. Russell's training was manifested in most of the performers. Gertrude Van Osten is deserving of special mention for her skill in playing the first movement of the Beethoven concerto in C minor and in the Schubert and Chopin-Liszt numbers at the first concert. Barbara Lucius distinguished herself at the second concert, and strong praise was earned by Mrs. John Liggett, Jr., in the performance of the Franck organ fantasie transcribed for two pianos by Henri Duparc, in which Mr. Russell, of course, shared. The other pupils made a fine impression. Both evenings were musical events that ranked considerably above ordinary pupils' concerts.

### Concerning Zimbalist.

In view of the fact that Efrem Zimbalist, the noted Russian violinist, is to appear for the first time in America during the coming season, a few facts about the artist will prove of interest to Americans.

Zimbalist is to arrive in America in October and will make a concert tour, to last until April, 1912. This Russian boy of twenty-one combines many rare qualities with his own wonderful ability, and thus has become a unique figure in musical circles. Zimbalist's ability to enthuse conservative critics of England and Germany is almost as wonderful as his playing. The English critic, Ernest Newman, said of him:

His tone is as fine as his technique—pure, silvery and at once delicate and full—and his intonation is faultless. The Tchaikowsky concerto could not be made to sound more purely beautiful than last night. Zimbalist's cantabile playing is at once the most self-satisfying and soul-satisfying thing one could wish to hear. I, personally, have never heard the melodies of the first and second movements given with such exquisite lyric quality. He has, in fact, the singing gift to perfection; a melody, as he plays it, is something to roll over on one's tongue.

But the critics are not alone in praising Zimbalist. His was the only diploma from the St. Petersburg Conservatory marked "Incomparable." In his first year of public performance, the Philharmonic Society of London engaged him twice in one season—an unprecedented thing—and invited Arthur Nikisch to conduct the orchestra on one of these occasions. Dr. Hans Richter conducted the London Symphony Orchestra for his playing at another concert. At the Leipzig Gewandhaus New Year's concert he was chosen successor to the great Joachim. The late King Edward chose him as the violinist at a concert at which Melba, Caruso and Sammarco appeared. He has played, by command, before the Prince of Wales (now King George V), the Empress Maria Feodorovna of Russia, Dowager Queen Alexandra, and his present Majesty. At one of the Hamburg concerts he was recalled twenty times.

At the Hallé concerts the Manchester Evening News said: "He worked the audience up to an unusually prolonged display of enthusiasm." The Hallé audience is not given to frequent or violent demonstrations of approval."

### Chamber Music in the South.

Prudence Simpson Dresser, of Nashville, Tenn., a leading pianist of the South, is in New York arranging programs of chamber music concerts which she proposes giving next winter in Nashville. She is the first musician of her section to recognize the important part played by chamber music in musical growth and development. Among the artists which Mrs. Dresser has engaged are Maud Powell and the Gisela Weber Trio, and the programs selected are most attractive. Meantime Mrs. Dresser is coaching the repertory with Joseffy. Rehearsals will begin next week.

### Not from the Pianists.

The barbers of Europe collect a crop of 1,200,000 pounds of hair annually.—Baltimore American.

Gladys—The manager at the Frivolity selected twenty chorus girls in twenty minutes.

Totty—My word! Isn't he quick at figures?—Variety Life.

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HIMENWAY CHAMBERS,  
Boston, Mass., June 30, 1911.

A letter received from Augusta Cottlow from Berlin expresses great pleasure at her anticipated return to this country early in the fall, when her fellow countrymen again will have an opportunity of hearing Miss Cottlow's wonderful rendering of MacDowell's compositions, with which her name is so closely identified.

A new feature of the summer music campaign of the Boston Municipal Band will be a series of noonday concerts, dates to be announced later, given on Boston Common from 12 to 2 p. m. for the benefit of the workers in the downtown districts. That this innovation is sure to meet with popular success is an assured fact, judging by the opinions expressed upon all sides.

Among the novelties planned for the Boston Opera House during the coming season is Wolf-Ferrari's one act intermezzo, "Il Segrete di Susanna," a work which scored a success when first presented in this country last season. This will be the first opportunity for Boston audiences to judge for themselves the work of the young Italian composer, who is rapidly forging to the front, and who has succeeded in gaining a worldwide fame within a compara-

tively short period. The opera has three characters, a soprano, baritone and bass, and it is declared to be the most successful attempt at the opera comique since Rossini's "Barber of Seville." Here in Boston it may be given in conjunction with some other opera, the libretto of which verges on the gruesome, thus affording a contrast both in subject and music.

A card of greeting from Virginia Pierce, the young operatic soprano, en route for her home in Oakland, Cal., reports a delightful trip so far, with a most pleasant stay at the twin cities of Minneapolis and St. Paul.

A pupils' recital, particularly at this time of the year, is not always an unmixed joy, but when it enlists the assistance of such a well trained artist as Wilhelmina Wright Calvert, soprano, it takes on an entirely different aspect. Madame Calvert sang three groups of songs at this recital given by the pupils of Bertha Harriet Lewis at the Brighton Congregational Church, June 19, and judging from the enthusiasm of the audience this was not half enough to satisfy the demands which her beautiful voice and art creates.

A brief visit to the studio of Madame de Berk Lofgren found this indefatigable teacher still busy with her many pupils, the summer months and consequent heat evidently having no terrors for these ambitious students, who take advantage of every opportunity for further study with their esteemed and beloved teacher.

The closing week of the Symphony Hall Pop Concerts brought three special nights in addition to the regular programs. These were "Harvard Club Night," June 28th, "Request Night," June 30, and "Patriotic Night," July 1. As an indication of the varied musical taste of the Pop

concert audiences the program of "Request Night" is here-with appended:

March, Wien bleibt Wien.....	Schrammel
Overture, Fra Diavolo.....	Auber
Waltz, España.....	Waldteufel
Selection, Madame Sherry.....	Hoshna
Danse Macabre.....	Saint-Saëns
(Violin, Mr. Kraft.)	
Night Fly Dance.....	Maquarre
Selection, Il Trovatore.....	Verdi
Fête Polonoise, Le Roi malgré lui.....	Chabrier
Overture, William Tell.....	Rossini
(Cello solo, Mr. Keller.)	
Rêve Angélique.....	Rubinstein
(Organ, Mr. Marshall.)	
Waltz, Merry Widow.....	Léhar
March, Frisch drauf los.....	Blon

It would, indeed, be hard to imagine a more delightful warm weather entertainment than these concerts offer, and that the people of Boston appreciate this fact is evident by the crowded condition of the hall every evening. With good music, well chosen and excellently played and cool tempting liquids of infinite variety judiciously combined—what more can one reasonably wish for?

BLANCHE FRIEDMAN.

#### Maria Gay, of the Boston Opera, a Russian Favorite.

In answer to the imperative demand for her artistic services from every opera house in Russia, Maria Gay has at length consented to make a triumphal series of guest appearances through the Kingdom of the Tzar following her season in Boston. She has at the same time obligated herself to study the Russian language, since the native tongue only may be used on the stage of the Imperial theatres controlled by the Government. Thus one may find the famous Carmen busily engaged in overcoming the difficulties of this language between the time that she is otherwise engaged in mastering the new roles in which she is to appear at the Boston Opera House the forthcoming season.

#### Recital by Pupils of Maria Peterson.

Mechanics Hall at Worcester, Mass., was well filled on the evening of June 15, with an audience of friends who had gathered to hear the pupils of Maria Peterson in a varied program of songs and arias interspersed with choral numbers rendered under the leadership of Madame Peterson herself.

Among those participating in the solo numbers were: Anna Wermel, Hulda Uppval, Emma Martel, Esther Israel, Edna Dimmick, Mrs. Charles W. Sharp, Estella Clough, Mattie E. Rich, Charles W. Sharp, S. H. Benson and J. Caffarelli.

#### Joseph Pizarello Sails.

Joseph Pizarello, the New York vocal teacher, sailed July 3 on the "Saxonia" for a three months' visit to Rome, Nice, Paris and Switzerland, after a very heavy season.

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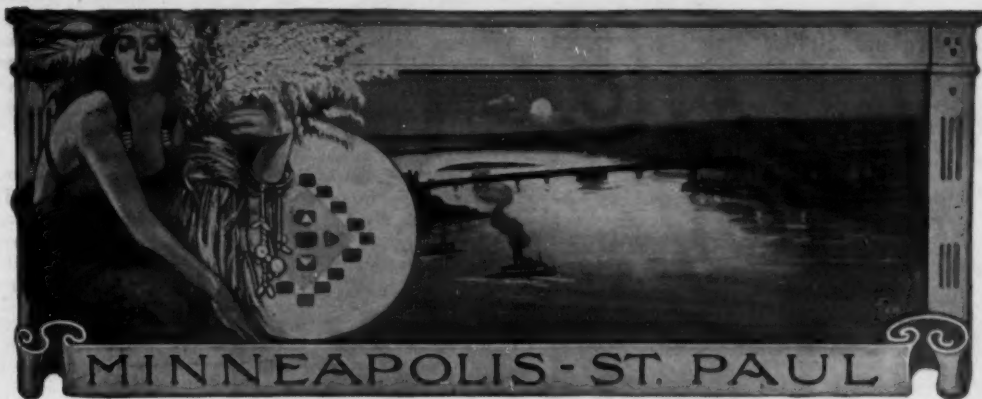
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TWIN CITIES, Minn., June 29, 1911.

The third concert of the series instituted by the Christian Endeavor Choral Society was given at the First Baptist Church Saturday evening. The first part of the program was made up of solos and choruses; the cantata, "The Vision of St. John" (Coombs) formed the second part. The Choral Society was assisted by Martha Cook, soprano; Eleanor Nesbit Poehler, contralto; Thomas G. McCracken, tenor; Esther Clark, soprano; Maud Williams, contralto; Nina Blackburn, reader; C. E. Calkins, cello; the Gwalia (Welsh) Male Chorus; Edwina Wainman, organist.

Gustavus Johnson, director of the Johnson School of Music, will go to Litchfield and Willmar, Minn., where he has summer classes in piano, two days in each week.

The season of concerts by the Minneapolis Park Band, of which William Warvelle Nelson is conductor, began Sunday with a matinee program at the Rose Garden and an evening concert at Lake Harriet. The programs were varied and interesting and attracted large crowds that indicated with a marked attentiveness their appreciation and enjoyment.

Eleanor Poehler filled a three days' engagement this week at the Willmar Park Assembly. An audience that had been heretofore considered rather phlegmatic was aroused

to remarkable enthusiasm, and at Mrs. Poehler's final appearance rose and gave her the "Chautauqua salute."

Mrs. F. E. Church has been compelled through illness to resign her position as organist at the Church of the Redeemer, and Dr. Rhys-Herbert, formerly organist at Hennepin Avenue Methodist Church, which has recently united with Fowler Methodist, has taken her place.

Gustavus Johnson gave a lecture-recital at the Willmar Park Assembly Wednesday afternoon, playing the appended program. Mr. Johnson, who is well known throughout the State, was given a warm welcome:

Marche Militaire .....	Schubert-Tausig
Three Norwegian folk dances .....	Grieg
Spring Dances .....	
Jolstring .....	
Ola Gumstolen .....	
Valse, op. 42 .....	Chopin
Scherzo .....	Mendelssohn
Concert Study .....	MacDowell
The Nightingale, nocturne, op. 34 .....	Grieg
Three characteristic dances .....	Gustavus Johnson
Sweden—Polka .....	
Poland—Mazurka .....	
Italy—Tarantelle, No. 3 .....	
Sextet from Lucia (for left hand alone) .....	Leschetizky
Spanish Rhapsodie .....	Liszt

MARY ALLEN.

Fourth, Tchaikowsky, with nineteen performances and two operas: "Eugen Onegin," sixteen, and "Iolanthe," three. Fifth, Mozart, with sixteen evenings and two operas: "Don Giovanni," eleven, and "The Marriage of Figaro," five. Sixth, d'Albert, with one opera, "Tzicil," thirteen times. Seventh, the Swedish composer Dahlgren with "Vermlandingarne," nine times. Eighth, Bizet, with "Carmen," nine times. Ninth, Leoncavallo with "Pagliacci," seven times. Tenth, Moussorgsky, with "Boris Godounow," seven times. Eleventh, Terasse, with "Le Mariage de Télémaque," seven times. Twelfth, Weber with "Freischütz," four times. Thirteenth, Donizetti with "La Figlia del Reggimento," four times. Fourteenth, Verdi with "Trovatore," three times and "Traviata," one time. Fifteenth, Mascagni with "Cavalleria Rusticana," three times. Sixteenth, Wolf-Ferrari, "The Secret of Suzanne," three times. Seventeenth, Peterson-Berger with "Arnljot" twice. Three ballets were given: Hahn's "La fete chez Therese," seven times; Heiberg's "Undine," three times, and "Les Heures," from "Gioconda," three times.

The season 1911-1912 will begin end of August. The rehearsals start August 1, when the whole personnel must assemble.

There will be many changes of singers at the Opera for next season. In place of Maestro Trillio Voghera, the talented Italian conductor (who will leave us for the Quinlan Opera Company) we are to have Adolf Wiklund, of Berlin. Theodore Konrad Wagner, tenor, will be replaced by Iven Nyblom (formerly of the Stockholm Opera) and Barthold Schwebach, from the Oscars Theater, Stockholm. John

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Forsell, baritone, will leave for guest-performances at foreign opera houses. His place is to be filled by Carl Lejdstrom, Wagner-singer, from Germany. L. UPLING.

**Burns-Roure and Manning at Newport.**

The work of Estelle Burns-Roure, dramatic soprano, and Ernest Bayne Manning, pianist, was the feature of a highly artistic program given at Newport on the evening of June 17. The feeling was unanimous, as shown by the spontaneous and sustained applause, that Madame Burns-Roure, with her beauty and charm of person, enhancing as it does a fine voice and splendid method, backed up by intellect, art and soul, is an American singer of the first rank.

Mr. Manning was enthusiastically received. Although still a young artist, he possesses a brilliant technic, combined with a thoroughly musical interpretation, and his work shows that his future as a concert pianist is assured. The program also included Umberto Sorrentino, tenor, and a string quartet of the Boston Symphony Orchestra, whose work was excellent. The artistic accompaniment of Mrs. Gottschalk Bryant is deserving of mention.

Among those who attended the concert were Mrs. William Weld, F. P. Garretson, John R. Drexel, W. W. Sherman, Ethel Sims Howell, Mrs. John duPais, Mrs. William R. Hunter, Mrs. Bradford Norman, Mrs. Lorillard Spencer, Mrs. Peter King, Mrs. Charles Stewart, Mrs. B. B. H. Sherman, Mrs. T. A. Lawton, and Mesdames Jacoby, Terry, Gibbs, Swan, Shroeder, Eldridge, Rodgers, Williams, Coffin, Hourigan and Porter, Deborah Stoddard and Miss Mason.

**Press opinions follow:**

The performers were of exceptional merit. The program was well balanced and the whole performance was of a high quality. Mr. Manning is a facile player with much technical skill, taking difficult passages easily and gracefully. His Chopin playing was brilliant.

One of the best dramatic sopranos ever heard here is Estelle Burns-Roure. With a splendid voice of mezzo quality, but of more than the usual range, she sang most delightfully. Her tone is smooth, rich and powerful and her method exceptional.—Newport Herald, June 19, 1911.

Mr. Manning is an excellent pianist, has abundance of technic and plays with repose and command. His playing was much enjoyed, and the Liszt numbers evoked much enthusiasm. Madame Burns-Roure is a dramatic soprano of wide range. Her register is perfectly even and her technic ample. . . . She was received with enthusiasm.—The Newport News, June 19, 1911.

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Frithjof Stromberg, the young baritone of our Royal Opera, died here, of inflammation of the lungs. Mr. Stromberg had been ill since February, when he had to give up his role of "Odysseus" in "Le Mariage de Télémaque." He was only thirty-two years old.

The Opera had 193 performances this season. That may not seem much for a period of nine months, but if we think of the great difficulty of teaching a wholly new chorus all the operas, the record assumes a more imposing aspect. Of the composers Wagner was in the first rank with thirty-one evenings and six operas—"Lohengrin," eleven; "Tannhäuser," eight; "The Flying Dutchman," five; "Tristan and Isolde," three; "Walküre," two, and "Götterdämmerung," two. Second came Gounod with twenty-eight evenings and two operas: "Romeo and Juliette," seventeen, and "Faust," eleven. Third was Puccini with twenty-seven evenings and three operas: "Madama Butterfly," eleven; "Bohème," ten, and "Tosca," six evenings.



CHICAGO, Ill., July 1, 1911.

Charles W. Clark, baritone, was heard in a song recital at Mandel Hall Tuesday evening, June 27. This was the first of the university concerts given under the auspices of the University of Chicago this season. Mr. Clark's program was as follows:

Recit et air d'Oedipe a Colone.....Sacchini  
Cavatine de Cephalé et Procris.....Gretry  
De ma Barque legere.....Gretry  
Fuge.....Sind ng  
Letztes Gebet.....Arthur Hartmann  
A Fragment.....Arthur Hartmann  
A Stumber Song.....Arthur Hartmann  
Die Ablosung.....Alexis Hollaender  
Die Beiden Grenadier.....Schumann  
Trois Ballades de Villon.....Claude Debussy  
Ballade de Villon a s'amye.

Ballade que fait Villon a la requeste de sa mere pour  
prier Notre-Dame.  
Ballade des Femmes de Paris.

Les Cloches.....Claude Debussy  
Le temps a laisse son manteau.....Claude Debussy  
Mandoline.....Claude Debussy  
Der Sandtrager.....Bungert  
Ich hab ein kleines Lied erdacht.....Bungert  
Der Doppelganger.....Schubert  
Erlkonig.....Schubert  
O Queen of Beauty (MS.).....Blair Fairchild  
If One Should Ask (MS.).....Blair Fairchild  
So Much I Love (MS.).....Blair Fairchild  
(From the song cycle, The Bagdad Lover.)

The Lowest Trees Have Tops (MS.).....Poul  
The Eagle.....Carl Busch

Among these the Debussy settings of three ballads of Villon had on this occasion their first hearing in Chicago. Mr. Clark is a master in program making as well as in interpretation. This artist has become one of the foremost exponents in the song field, and to hear one of his programs is in itself a lesson in singing. His enunciation of the French, German and English is perfect, his delivery excellent, and his singing praiseworthy in every respect. To review each number separately would only necessitate the repeating of superlative adjectives, as each of his numbers was given a superb reading and won for the recitalist tempestuous applause. Mr. Clark has opened most successfully the series of the university concerts, and it is to be hoped that the other artists who have been booked to appear under the same auspices will afford the same pleasure to their audiences.

Herman Devries has opened his studios with a large class, mostly professional singers and vocal teachers. Tuesday, June 27, his normal class was represented by students from Detroit, Mich.; Syracuse, N. Y.; Indianapolis, Ind.; Des Moines, Ia.; Cincinnati, Ohio, and Dubuque, Ia.

Ravinia Park will open July 3 with the Theodore Thomas Orchestra. The Minneapolis Symphony Orchestra will afterward furnish the programs at the park for another fortnight. Other orchestras will be heard during the season, which will end September 15.

The London Symphony Orchestra, under the leadership of Arthur Nikisch, will make its appearance at the Auditorium Theater, in Chicago, April 15. The tour is to be managed by Howard Pew.

There are conscientious artists in Chicago. The case of Ephra Vogelsang proves this assertion. This young soprano refused at the last moment to sing the role of Musetta in "La Boheme," which has been running in Chicago by an English opera company. To the representative of THE MUSICAL COURIER Miss Vogelsang said: "I did not want to resign, but I did not want to make a fiasco

either. The company gives its productions with only two rehearsals and I was not going to take a chance in appearing under such conditions." Miss Vogelsang will be heard often during the coming season in recitals, concerts and most probably in grand opera, so it may be well for her that she refused to make her debut in Chicago in grand opera under such unfavorable conditions.

Thomas MacBurney has returned from Beloit, Wis., where he read a paper for the W. M. T. A. From all sources it is reported that Mr. MacBurney's paper was most interesting. By the way, Mr. MacBurney requested this office to inform the readers of THE MUSICAL COURIER that this year he will teach a normal course in his studios in the Fine Arts Building.

Marion Green, the eminent basso cantante of Chicago, is rapidly clearing up his contract work preparatory to taking his usual two months' trip in his motor boat. This season he will take in the races at the M. V. P. B. A. regatta at Dubuque, Ia., and then cruise for two months. His recent appearance in "Christophorus" at Tabor, Ia., called forth the following comment:

Marion Green, the Chicago basso, sang the words of the Giant, and his beautiful voice with its range and power was accepted immediately. Mr. Green has a perfect stage presence. A singer's easy graceful manner is often accountable for much. His voice is beautiful. It is full of ringing bell tones and substance is present. His technic and expression bear no reproaches. The character of the Giant did not offer to him chance for brilliant singing and big dramatic effects, the parts were rather declamatory. It would be a pleasure and a treat for Tabor people to hear Green in song recital, for then the scope would be larger. But his work as he appeared in "Christophorus" was entirely popular and beautiful. Green should come again.—Tabor, Ia., Beacon, June 9, 1911.

The American Conservatory will give a series of five recitals at Kimball Hall during its regular summer normal session. The first one took place Wednesday morning, June 28, at 10.45 o'clock. David Duggan, tenor, sang two groups of songs and an aria from the "Persian Garden," and Mabel Woodworth, violinist, played the symphony "Espagnole," by Lalo, and two numbers by Wieniawski.

Antonio Frosoleno, the violinist, will take a two weeks' vacation during July, leaving Chicago July 4, to visit his mother in LaGrange, Ga. Later he will visit friends in Atlanta and Montgomery.

The commencement season of Waynesburg, Pa., was opened with a concert at which Theodora Sturkow Ryder, the Chicago pianist, furnished part of the program. The Waynesburg Times wrote on her performance as follows:

Perhaps no artist coming to Waynesburg has ever made a more lasting impression on an audience than did Theodora Sturkow Ryder, the pianist. With her first appearance on the platform she seemed to win the heart of the audience. She possesses all the gifts of an artist of exceptional ability, and the rare charm of a beautiful personality were in combination. The most difficult selections were handled with an ease and gracefulness seldom witnessed. "The Children's Corner" seemed to make the hit of the evening with the audience. This was composed of six numbers, each one of which was explained by the artist before the selection was rendered. Her language was beautiful and pleasing to listen to.

Three original compositions were played last Thursday evening in the Ziegfeld by Maurice Goldblatt, a local violinist of the highest rank, as a feature of the recital sponsored by the Chicago Musical College, and including in its list of artists Kirk Towns. Mr. Goldblatt has played with much success, and his writings for the violin have attracted considerable attention. Kirk Towns won a well deserved success after a splendid rendition of the aria from Massenet's "Vision Fugitive," from the opera "Herodiade," and in a group of songs by Kaun, Strauss and Tschaiowsky.

The regular summer normal session of the American Conservatory began Monday, June 26, and will last for five weeks. Lecture courses will be given by the Messrs. John J. Hattstaedt, Victor Garwood and O. E. Robinson.

Lois Ewell, of the Aborn Grand Opera Company, showed weariness in the performance of "La Boheme" given at McVickers' Theater this week. Miss Ewell, it is reported, wants to get admission as a prima donna with the Metropolitan, Boston or Chicago grand opera companies. This singer has not as yet the requirements necessary to rank with the other sopranos appearing with those organizations.

Jude Deyo, contralto, pupil of William A. Willett, of the Sherwood Music School, has been engaged as teacher of singing at the University of Nebraska at Lincoln, Neb.

Kenneth M. Bradley, director of the Bush Temple Conservatory, gave two lectures in Beloit, Wis., last week before the Wisconsin Music Teachers' Association. The

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two subjects were the "Relationship of Keys" and "Artists and Artisans."

There will be a very interesting program Friday, June 30, in the Bush Temple Conservatory Recital Hall, to be given by Harriet Cartwright, pianist, and pupil of Madame Rive-King, and Alfred Kanberg, tenor, and pupil of Frank B. Webster.

Frank B. Webster has commenced his duties as head of the vocal department of the Bush Temple Conservatory.

Carolyn Louise Willard, the Chicago pianist, has sent word to this office from London that she is to give two recitals in Steinway Hall, London, on Thursday, June 29, and Monday, July 10.

Lulu Jones Downing informed this office that on account of the impression produced by her songs she has found it necessary to increase her publishing facilities, and to that end has just incorporated a stock company under the laws of Illinois, named the "Music Art Shop," of which organization she has been elected president, and Leona Bryse secretary and treasurer. The company has opened its studios in the Fine Arts Building, and the songs are in continuous demand by all the leading music houses of the country.

Eva Emmet Wycoff, the lyric soprano, formerly of Chicago and now of New York, visited the office of THE MUSICAL COURIER and reported an excellent vacation in the "Windy City," visiting numerous old friends. Miss Wycoff will remain in Chicago until the 1st of August, when she will leave for her home in New York.

Last Saturday afternoon in the rehearsal hall, students of Mona Smith, of the Chicago Musical College, gave a recital.

In conjunction with the dramatic offering to be given Thursday evening by students of the School of Acting, the Chicago Musical College orchestra will give a musical program.

It is interesting to note that the local Board of Education, in determining salary promotions for teachers under its direction allows full credit for work in music courses pursued in the Chicago Musical College. Special courses have, accordingly, been arranged in all departments for teachers in the public schools.

Lulu Jones Downing, composer-pianist, gave one of her evenings "At Home" at her residence in Rogers Park Thursday evening, June 22. A delightful impromptu program was given to a number of guests present.

Last Wednesday evening, June 28, an informal musical took place at the residence of Dr. Clark, board commissioner of the Board of Health of the town of Batavia, Ill. A party composed mostly of friends of Charles W. Clark, the famous baritone, journeyed to the little suburb and had another chance of hearing the splendid artist in an impromptu program. THE MUSICAL COURIER representative was guest of the Clark family for the evening.

Ballmann and his band are winning new laurels at the Bismarck Garden, where they are now appearing and where they will remain for several more weeks. Ballmann will close the Forest Park exhibition, having secured a return engagement at the Park.

In general, free scholarship is only a cheap scheme of advertising.

RENE DEVRIES.

#### A Russian's Opinion of David Bispham.

A musician who has for years followed the career of David Bispham in opera, concert, oratorio and recital has written the following appreciation:

David Bispham has an operatic record that has never been equalled by any other American baritone, while in the field of oratorio, concert and song recital he is idolized both sides of the Atlantic. Yet his is not the art that dazzles like the soprano coloratura of a Patti; but greater than that, it is the art which thrills, elevates, inspires, because of its dramatic force and sincerity, breadth and nobility of style, and a magical vital quality that makes his renditions live in the memory, treasured, never to be forgotten.

And how this wonderful artist holds his own! As of old, a Bispham recital is an occasion of rare enjoyment. Witness his concert at Carnegie Hall, New York, on May 21, when he aroused a large audience to the highest enthusiasm. It could not be otherwise. The Bispham well-known charm is there, unimpaired, unrivalled, the same distinction and dramatic power, the mastery of tone production and diction, the genial personality and courtly bearing; in short, the compelling, fascinating qualities that have made this artist famous and beloved in many lands.

Already many engagements have been booked for Mr. Bispham for next season. In all likelihood the tour will extend as far west as the Pacific Coast.

#### Herzberg Engaged to Accompany Hess.

Max Herzberg, the concert pianist and accompanist, has been engaged for the concert tour of the German tenor, Ludwig Hess. Mr. Herzberg's work as an accompanist for Madame Schumann-Heink, Maud Powell, Janet Spencer, Anton Hekking and Boris Hambourg has gained for him a wide reputation and Mr. Hess is fortunate in securing such an artistic assistant.

Mr. Herzberg, who is a pupil of Rafael Joseffy, has been studying theory and composition with Max Spicker and has composed several songs that have been published by G. Schirmer & Co. as well as two string quartets and a concert waltz for grand orchestra.

June 17 Mr. Herzberg accompanied the tenor, George Harris, Jr., at a private recital at Roslyn, L. I. Mr. Harris sang "In Dreams," one of his accompanist's songs, with such success that it was necessary to repeat it three times. Needless to say, this song has been given a prominent place on all Mr. Harris' future programs. He will sing it in Buffalo at the New York State Teachers' Convention, where Gustave L. Becker is giving a lecture on representative American composers, which will be illustrated by Mr. Harris, who has paid Mr. Herzberg the compliment of singing this song.

During the summer Mr. Herzberg will be the guest of William Barron, at Crawford's Notch, in the White Mountains. Mr. Hess will join him there and together they will enjoy the mountain air and work on their next season's programs. Mr. Herzberg hopes to complete before his re-



MAX HERZBERG.

turn to New York a song cycle on which he has been working, the words of which were taken from poems of Lowell and Wadsworth.

The following list of notices testify to Mr. Herzberg's ability as an accompanist:

Mr. Herzberg proved himself a thorough artist, playing with perfect taste and sympathy.—Pittsburg Dispatch.

The accompaniments were played by Max Herzberg, who knows how to play and to play finely. He is an ideal accompanist.—St. Louis Star.

Max Herzberg gave no separate piano numbers, but was a most essential part of the whole fine concert. His work as an accompanist is superb. He is ever helpful, unobtrusive, subordinate to the voice, or instrument he accompanies. But he is a musician of a high order, besides being that rare thing even among musicians, a good accompanist.—Minneapolis Times.

Max Herzberg accompanied with exquisite touch and appreciation.—Hartford News.

Max Herzberg was a most satisfactory accompanist. In addition to being an admirable technician, he feels the needs of the soloist and interprets most effectively.—Minneapolis Journal.

Mr. Herzberg, a man of temperament, quite as warm as Mr. Hekking himself, played the accompaniments in an appreciative, interesting way that added much to the pleasure of the concert.—Boston Transcript.

Max Herzberg supported Miss Powell in a notable manner.—Syracuse.

Max Herzberg presided at the piano, accompanying with taste and discretion.—Morgen Staats-Zeitung.

In all his late triumphs he has had at the piano the support of Max Herzberg whom musicians recognize as possessing to an un-

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Mr. Herzberg accompanied, doing fine work.—Brooklyn Eagle.

Mr. Herzberg proved a finished and sympathetic accompanist.—Philadelphia Press.

Max Herzberg accompanied in his usually fine manner.—Philadelphia Record.

#### Pupils Come from Europe to Florio.

Time was when it was necessary for one to go to Europe for proper vocal instruction as well as to have the prestige of foreign approval. Europe teems with opera houses, great and small, where students might hope to make a debut and place themselves under noted masters in voice placing.

This necessity, however, has disappeared to some extent during the past few years, inasmuch as some of the American voice specialists have proved their ability properly to train the voice as well as to prepare the pupil for the operatic stage. And while European experience is an essential part of an artist's equipment, it is not necessarily incumbent upon him to go abroad in order to learn how to sing, for America offers today many advantages in this respect.

The above is a summary of an interview with the well known New York vocal teacher, M. Elfert Florio, who has come to the fore as one of those who holds the secret of correct vocal production and voice placement, which is evidenced in the success of those who have gone forth from his studio to engage in operatic or concert work.

"A few years ago," said Mr. Florio, "a young student, after trying many and various methods, was in despair of ever finding the golden secret of voice placing. At last he decided to study repertory, and, to that end, was sent to me. One week in his new environment convinced him that at last he was on the right road. Putting aside his scores and ideas of repertory he set out on the fascinating but perilous sea of voice postata. Together we worked, till one day Thomas Egan set sail for Italy to compete with the best there on their own soil. How well he has succeeded is a matter of record. Massini, one of the great Italian tenors, compares Tomasso Egani with the best tenors of the day, which was very flattering to the young Irish-American. The Italian press, wholly conservative in these matters, speaks in glowing terms of the 'future before this great and sympathetic artist.' What is more natural than that he should have grateful recollections of his teacher, and should sound his praises among the singers and students of the Old World? That some of these students should detect the master behind the pupil? That they should set sail for America to acquire at first hand the art so faithfully expounded by that pupil?"

John Carr, the Australian tenor, who has just come to Florio, after a year in Milan, says that Egani's is universally acclaimed as one of the best placed voices in Italy. Egani will appear as guest in several performances in Germany next autumn under the direction of Ledner & Mahler, the Berlin agents, and later will make a concert tour of Ireland and America.

Messrs. Black and Hosea, from Milan; Mr. Paterson, from Florence; Joseph Haydon, the light opera tenor, who studied in Italy last summer, all have come to Florio through the new influence at work.

Mr. Florio is constantly in receipt of letters from his pupils announcing their successes. Ella Markell, of Brooklyn, N. Y., recently wrote as follows:

Cannot wait until Wednesday to let you know how well our concert impressed the people. I received a perfect ovation and when about to leave one lady said: "We have always been more than satisfied with your work, but you have never let your voice out or taken such lovely tones as you did tonight. Your solo took the people by storm." Oh! how grateful I felt—that at last some great good may come from my work under your painstaking instruction. Truly you are making a great stir in a very appreciative circle of pupils as well as before professionals.



MOSCOW, ARRATTE 55.  
DENESNY 39, JUNE 1, 1911.

At the close of a most brilliant season it is interesting to look back and give a short record of the Opera in Moscow. The management of Zimin's Private Opera at the Theatre Solownikow kept the promises made at the beginning of the season, and produced many novelties. Large audiences attended the premières, which followed closely upon one another. I shall mention only those operas which met with the greatest success, among which "Madama Butterfly" was the favorite of the public. And no wonder, for the piece,

interesting in itself, was also admirably mounted. The part of the heroine was given excellently by Fräulein Lütze, who acted naturally and with charming abandon and her lovely voice suited the music to perfection. Pinkerton was sung well by M. Peacock. M. Botsharow was an admirable Sharpless, revealing a beautiful baritone voice. Even the child of three years was charming and acted as if it understood its role perfectly. The decorations were painted by a Japanese artist, Tamakana, who produced a realistic picture of the scenery of his land.

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Tschaikowski's "Pique Dame," in which the text has been made really interesting and dramatic by the music of the illustrious Russian composer, is a different type of



TENOR DAMAEW. FRL. LUTZE. MANAGER OLENIN  
(From Moscow's Private Opera.)

opera from "Madama Butterfly," making more of an intellectual appeal. However, there is much melody in the score. In this opera Tschaikowsky orchestrated master-

fully, and wielded the language of tone so as to express the most infinitely varied emotions. The principal part of Herman was taken by Vassili Damaew, whose beautiful tenor voice combines strength with lyrical quality. He once was a Cossack on the Caucasian steppes and began to study for opera.

In my next letter I shall give an account of the Rimski-Korsakow operas produced in Moscow last winter.

ELLEN VON TIDEBÖHL.

#### Promenade Concerts at Madison Square.

The scheme of giving the series of international promenade concerts at Madison Square Garden is not new. However, such concerts are always uplifting and worthy of support. The philanthropy side is another reason why such concerts deserve the support of good citizens. The eight concerts which began Sunday evening, June 25, were ended Sunday evening, July 2. There have been soloists, in the main residents of New York, and there were also a number of debuts of more or less importance. The best attended evenings were the two Sundays, Thursday (Wagner night) and Friday (symphony night). The soloists Friday evening were Charlotte Guernsey, the dramatic soprano (engaged for the Chicago-Philadelphia Grand Opera Company), and Elizabeth Kalova, a young violinist. Miss Kalova played the first and second movements of the Wieniawski concerto in D minor, a style of music well suited to her warmth of temperament. Miss Guernsey sang brilliantly the Leonora aria from the fourth act of "Il Trovatore" and for her encore gave "Ecstasy" by Walter Rummell. The orchestra of the Russian Symphony Society under the direction of Modest Altschuler accompanied both soloists in their program numbers, while the encores were given to piano accompaniment. Miss Guernsey is a well schooled artist. She showed that her training in Italy has equipped her with the necessary routine. Although this appearance was in concert, every one recognized in the handsome singer the qualities which make the prima donna. Miss Guernsey's voice is rich, powerful and of great range.

The chief number of the program Friday evening was Tschaikowsky's symphony, "Pathétique"; it was not a finished performance, but the spirit of the music was there, and the large assemblage received it with evidences of real delight. Liszt's second rhapsody, the Tschaikowsky overture, "1812"; two movements from Edgar Stillman-Kelley's Chinese suite, and the "Coronation" march from "The Prophet" (Meyerbeer), completed the offerings for the night.

Henrietta Wakefield, of the Metropolitan Opera House, was the soloist at the closing concert Sunday evening, July 2. Her rich mezzo voice was universally admired and the singer received an ovation after her aria from "Samson and Delilah." For an encore she sang "The Rosary," by Nevin, and for her group of songs in the last half of the program she sang, "Honeysuckle," by Chadwick, and "Der Lenz," by Hildach. Julius Hopp, who planned this series of concerts, said that another series may be given in August.

#### Adele Krueger Sings at Sängerkfest.

Adele Krueger, the soprano, was one of the soloists at the recent Sängerkfest in Erie, Pa., June 25. The following notices indicate that her voice and art were appreciated:

Adele Krueger, of New York, soprano, in Schumann's "Widmung," had her voice at all times under perfect control in this exacting work. Pathos and expression showed in clear and true emphasis. She had to respond to an enthusiastic encore.—Erie Daily Times, June 26, 1911.

Adele Krueger, the prima donna of the Sängerkfest, appeared but once on the afternoon program. She sang that charming "Widmung" by Schumann, and as an encore a delightful English song. Madame Krueger has a soft but powerful and resonant soprano voice and her rendition of the song was above criticism. In the evening she sang the "Teure Halle" from "Tannhäuser" with magnificent richness of voice. Two delightful encores followed this.—Erie Tageblatt.

Adele Krueger, of New York, scored an instant success with the audience. She has a voice of rare purity and power, clear as a bell, and the audience demanded encore numbers afternoon and evening. She gracefully yielded to the long continued applause.—Erie Evening Herald.

#### Schumann-Heink's European Tour.

As THE MUSICAL COURIER already has stated, Madame Schumann-Heink is to make an extended tour of Europe this summer. The prima donna sailed Saturday of week before last. After her appearance in Bayreuth and Munich, she is to make a concert tour with Frank van der Stucken in Germany and the tour will be extended to England. The great contralto will remain abroad until the end of October, when she comes back to the land of her adoption, to be greeted again by her legion of admirers here. The singer will fill engagements in the East during November and December, and then after a rest at her farm in Singac, N. J., she will start on a tour of the Far West, which will continue until about June 1, 1912.

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CINCINNATI, Ohio, June 24, 1911.

Adelaide Hewett, a promising young soprano, pupil of Clara Baur, gave her second song recital of the season at the Cincinnati Conservatory of Music recently. The program passing from a Handel aria through Schubert, Massenet, Verdi and Puccini to present day ballads gave her abundant opportunity of displaying her versatility and knowledge of song literature. Miss Hewett's voice is fresh and sweet and made excellent appeal in the various styles presented. She had assisting her Elizabeth Hewett, her sister, a gifted young reader under the tuition of Helen May Curtis. Among her contributions to the program was the musical recitation "Brushwood" of Read-Tirindelli, which she gave with much taste and expression, showing a fine appreciation of the difficult art of reading to musical accompaniment. She shows not only a rich fund of natural talent and temperament, but studentship of a high order. The Misses Hewett were the recipients of much well merited applause.

Ida Ulmer Jenner's class was heard in an excellently rendered program at the Cincinnati Conservatory of Music recently when the following students gave the recital: Ruth Rosenberg, Madeline Weil, Helen Klinge, Genevieve McDermott, Lillian Loth, Isabel Rosenbaum, Miriam Westheimer, Merville Gratz, Lucille Ritter, Lillian Schwartz, Sophia Rosenbaum, Elsa Ritter, Helen Brown and Dorothy Brown.

A violin recital, which attracted special attention at the Cincinnati Conservatory of Music during the past week was that of Abby Bradley, pupil of Bernard Sturm. Besides the qualities of faultless intonation, smooth, velvety playing and rich tone, Miss Bradley possesses a charm of personality which permeates her playing, lending fresh color to all she undertakes. Marion Belle Blocksom, a lyric soprano, who has made an excellent reputation for

herself by her refined singing, assisted on the program. Among her numbers was the difficult "Ombra Leggera" aria of Meyerleer, which she sang with skill and finish exhibiting a thorough understanding of the Italian coloratura style in its most difficult forms. Particularly noteworthy was her singing of a trio of Tirindelli songs, which she gave with beautiful sentiment and in brilliant manner. Miss Blocksom is a post-graduate pupil of Clara Baur. The two young concert givers were warmly applauded by a large audience.

Hugo Sederberg's piano class made an excellent impression in a recital given at the Cincinnati Conservatory of Music on a recent evening. Students in all the various stages of advancement were presented, making a most de-

terranean trip to Naples. The summer will be spent with Mrs. Gorno among the beautiful lakes and mountains of Italy. Signor Romeo Gorno sailed the early part of the week, and Signor and Mrs. Lino Mattioli took the Rotterdam on June 24, the intention being to form a special party for the return voyage.

Mary Venable and Ottilie Dickerscheid leave about July 1, and will both summer at their respective favored spots in the region of the lakes.

Frederick J. Hoffman, Adele Westfield and Signor Giacinto Gorno are among those who have been retained for the purpose of carrying on the summer teaching, and will take a brief vacation during the month of August.

Douglas Powell has reconsidered his determination of visiting England and will remain in the States, visiting various summer places on the coast.

Lillian Arkell Rixford has always been partial to the Virginia mountains, and will leave Cincinnati early in July for White Sulphur.

Louise Dotti will continue her teaching into July and will then leave for the East after a short sojourn at Mt. Clemens.

Adolph Staderman is another member of the faculty who will remain for the purpose of teaching during at least a part of the summer, after which he and Mrs. Staderman will take their annual trip to some interesting places.

Mr. and Mrs. Walter Werner will summer at their pretty cottage at Detour, Mich., where motor boating is one of their chief delights.

Celeste Seymour will endeavor to find pleasure wherever possible during her extended concert tour to the Pacific Coast, which is to occupy eight weeks.

Ignatz Argiewicz is spending the summer in Seattle, and Louise Church and Lillian Kreimer will seek rest and pleasure in Northern Michigan.

Mr. Gantvoort's time and attention being required at the college during the summer months as well as at any other time, will make the most of luxuries which home affords, and save for his presence in a professional way at the Ohio State Teachers' meeting at Cedar Point, will remain in Cincinnati.

LATER CINCINNATI.  
CINCINNATI, Ohio, July 1, 1911.

Monday evening proved an occasion of rare enjoyment to the students of the summer school of the Cincinnati Conservatory of Music. Theodor Bohlmann, on the eve of his departure for the East, gave a lecture-recital, analyzing and interpreting a group of classics that appealed most strongly to his audience. His scholarly analysis and interpretation of each number were a source of in-

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spiration to his listeners. After the recital the Misses Baur and Mr. Bohlmann received the entire student body in the drawing room, when cordial felicitations were exchanged. Mr. Hoffmann and Mr. Tirindelli, of the faculty, and Mrs. Hart, directress of the Meridan (Miss.) School of Music, were also in the receiving line. Student recitals are still continuing before large and enthusiastic audiences. Last Wednesday evening H. Ray Staater presented seven young aspirants, who showed careful training and did credit to their teacher in a very interesting program. Those taking part were Emma Coleman, Grace Jones, Miriam Geis, Alice Cummings, Ruth Bunness, Edna Schmitt and Aurelia Steltenkamp.

John A. Hoffmann was one of the soloists of the Ohio Music Teachers' Association at Dayton last Tuesday evening, scoring a pronounced success by his beautiful interpretation of a group of modern ballads. By his faultless legato and sostenuto, as well as by the exceptional beauty and sympathy of his voice and strong personality, Mr. Hoffmann was accorded a place in the front rank of American tenors.

Frederic Shailer Evans, accompanied by his parents, sailed for England last Tuesday. After a short tour of the southern cathedral towns they will go to Russia for an extended visit. Several of the faculty have been intimately connected with the Ohio Music Teachers' Convention, held at Dayton during the past week. Theodor Bohlmann led a number of discussions upon important pedagogical questions, besides giving a lecture-recital, establishing himself firmly among Ohio's musicians as one of the foremost authorities in the realm of music. With the last day of June came the close of the long series of student concerts by young pupils, from the classes of John Thomas and Ray Staater, who performed their task most admirably. The following played: Ruth Morri on, Dorothy Otterman, Nina Rippey, Cornelia DeReo, Myrtle Geis, Edna Cornelius, Catherine Beahr, Carmel Kennedy, Marie Geis, Norma Meister, Lydia Rockel, Miriam Geis, Carl Reusch and Clarence Doppler.

Among the important novelties brought out at the Ohio Music Teachers' Convention were a number of recent works by the noted American composer, Edgar Sillman Kelley, whose recent addition to the artist staff of the Cincinnati Conservatory of Music as teacher of composition and musical analysis has created a great stir in musical circles. Prominent among the violinists appearing before the Ohio Teachers' Convention was Edwin Ideler, pupil of Pier Adolfo Tirindelli, and member of the corps of young teachers at the Cincinnati Conservatory of Music, who moved his audience to a high pitch of enthusiasm by his sympathetic tone and brilliant technique.

When it became known that a change was to take place at the violin department of the Cincinnati College of Music, one of the oldest and best reputed musical institutions in the States, there was no lack of applications, backed by references, criticisms and diplomas. The choice seemed difficult, as the standard established by former teachers was an elevated one, in keeping with the general artistic character of the college. Finally the choice of the manager and the board of trustees fell upon Johannes Miersch, a German violinist, well known both in the Middle West and in the East. In March of this year Mr. Miersch appeared in a joint recital with Xaver Scharwenka, of Berlin, given at the Odeon in Cincinnati, and there Mr. Miersch's success was instantaneous, playing Scharwenka's violin and piano sonata, compositions by Bach, Beethoven and by himself, and being recalled many times and obliged to play several encores. By training

and by tradition Miersch is well fitted to fill the position, being a graduate of German and French conservatories, and therefore a representative of the German and Franco-Belgian method of violin playing, uniting in a happy medium the classicity and thoroughness of the musician of his own race with the elegance and grace of the Parisian school. In the course of his career Miersch has been the recipient of many signal honors and distinctions. He received the title of Honorary Examiner from the Prince of Wales, the title of Royal Court Violinist from the King of Greece, and that of professor from the Society of Art and Science at Athens, Greece. At different times he played before the King of Saxony at the Royal Castle of Pilsnitz, before the royal family of Greece, before the Princes of Bavaria, and also before ex-President Theodore Roosevelt at the White House. Some of his former pupils fill important positions as teachers in various localities and as members of the foremost symphony orchestras abroad. Several years of his career were spent entirely in traveling and concertizing in Europe as well as in America, and his interesting scrap book, filled with programs and criticisms of concerts given in the most important cities as well as in smaller towns on his tours, speaks volumes of the appreciation received at the hands of both public and press. With all this activity back of him, which at times includes even conducting musical literary work and composing, Mr. Miersch is yet in the best years of his life, and enjoys an exceptional share of good health and vitality. No doubt his influence in musical circles at Cincinnati and those towns that are under the immediate musical tutelage of this intellectual and artistic city will soon be felt and fine results are to be expected, both of his teaching and of his taking a hand in public concerts, as leader of the college string quartet, as a soloist and ensemble player, and as conductor of the college orchestra. Mr. Miersch will spend the summer months traveling in Europe, but will begin his new duties at the Cincinnati College of Music the first week of September.

#### Normal Conservatory of Music.

The Normal Conservatory of Music, in Indiana, Pa., gave a series of concerts preceding the final musicale Tuesday afternoon, June 27. Monday evening, June 19, Jean Hurley Neff graduated from the vocal department. Thursday evening, June 22, Orca Alma Reinecke graduated from the piano department. Friday evening, June 23, Mary St. Clair King graduated from the organ department, and Saturday evening, June 24, the following members of the supervisors' class received diplomas: Roma Margaret Beggs, Florence Marguerite Bridges, Velma DeEtta Brown, Agnes Jane Campbell, Ethel Quay Clush, Ester Josephine Dickie, Myra Frye, Bessie Keim Hickman, Martha Philapena Jones, Ruth Standish Massey, Grace Elizabeth McKee, Genevieve Xaveria Murray, Katherine Anna Park, Lydia Gillespie Parsons and Rosemary Margaretta Sweeney.

The program for the closing concert was contributed by the Madrigal Club, the conservatory orchestra, Miss Neff, vocal soloist, the Mesdames Neff, Ellis, Reitz and Weir, in vocal ensemble, and William Banks, flutist. The music was from the works of Wagner, Offenbach, Saint-Saëns, Chaminade, Elgar, Becker, Nevin and Hermann. The conservatory will reopen September 13.

#### People's Symphony Gives a Free Concert.

Regular subscribers to the People's Symphony concerts were invited to attend a free concert at Cooper Union Hall Thursday evening of last week. The musical program was preceded with an address by S. Mallet-Prevost, the president of the society. A large audience greeted the speaker and among the artists uniting in the program were

the following: "Zigeunerweisen" (Gypsy airs) (Sarasate), "Minuet" (Beethoven), "The Zephyr" (Hubay), Samuel Ollstein (pupil of Herwegh von Ende); "Sans Toi" (Hardelot), "Lady Bird" (Schumann), "Sapphic Ode" (Brahms), "Happy Song" (Liza Lehman), Adelaide Gernon Lewis; waltz song from "La Bohème" (Puccini), "With a Primrose" (Grieg), "Oh, How Wondrous Fair in the Sweet Springtide" (Coenen), Madame Calloway-John; "Liebesbotschaft" (Schubert-Winkler), "Spinning Song" (Mendelssohn), polonaise in E major (Liszt), Leopold Winkler.

#### Nordica Back from Europe.

Madame Nordica returned from Europe last week. As readers of THE MUSICAL COURIER know the American prima donna went abroad to fill an engagement at the Royal Opera in Berlin, the details of which have been published in the Berlin letter.

Madame Nordica will divide her summer between her country home at Ardsley-on-the-Hudson and her bungalow at Deal Beach, N. J. Next season she is to make an extended concert tour in addition to her appearances with the Boston Grand Opera Company in Boston. Madame Nordica has been especially engaged for a series of Wagnerian performances which are to be conducted by Felix Weingartner.

#### Amy Fay on Way to Rome.

Amy Fay, the pianist, teacher and author, sailed Saturday, July 1, on the steamer Venezia of the Fabre line. Miss Fay is on her way to Rome, where she will see the exposition and later she will visit Florence, Venice, and other cities of Italy. After leaving Italy Miss Fay goes to Switzerland. If it can be arranged Miss Fay will remain abroad for the Liszt celebration in October, but that point is not quite settled. Should she not remain for the Liszt festival she will return to New York in September.

#### Virgil School of Music.

Three more illustrative piano recitals were given at the Virgil School of Music, 45 East Twenty-second street, New York, on June 24, 27 and July 1. The first was a children's recital, the players being Lillian Diamond, Mar'ion Silkworth, Morton Wormser, Beatrice Wormser, Dorothy Fausner, Carol Quinn, Gertrude Price and Marjorie Wiggins. Marguerite C. Katscher gave the second, John R. Rebarer, assisted by Otto Paul Schubert, baritone, the last.

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